

STELLAS DAEMONUM



The Orders of the Daemons

DAVID CROWHURST

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with forewords by

Lon Milo DuQuette and Stephen Skinner



Stellae Daemonum offers an in-depth analysis of the spirits that appear in several late medieval and early modern grimoires. The book unravels these texts' mythical, etymological, magical, and religious dimensions and, most importantly, draws out their astrological correspondences. “Although the precedents for the incorporation of astrology into magical practices are ancient,” writes David Crowhurst, “the relationship between them has drifted into a precarious position in recent times. Modern astrology often appears to have become segregated from its magical past, while many modes of modern magic neglect the practical application of sophisticated astrological principles.”

The author goes on to show how the spirit entities featured in these Goetic grimoires can be best understood by studying the celestial nature apparent in the ancient concept of the *daimon* and through an extensive study of ninety-three of the spirits featured in the medieval and Renaissance texts. The book also explores how Judeo-Christian traditions ultimately “demonized” such expressions due to their polytheistic roots and made punishable by death any attempts to reconnect with them. The nature of this work is strongly influenced by the author's own magical practices, but its presentation does not resort to subjective or personal experiences, having a style that is more formal and research-based.

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Foreword by Lon Milo DuQuette,
author of *Enochian Vision Magick*

Foreword by Stephen Skinner



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Dedicated to my parents for their love, patience, and support.



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FOREWORD

by Lon Milo DuQuette

 Magic (or Magick as it is alternately spelled) is a spiritual art form older than religion. Its roots penetrate to the very dawn of human self-awareness. In practice, magic is *performance art* staged for an audience of one—a lavishly costumed and meticulously choreographed meditation projected *externally* upon the screen of the magician's own objective reality.

Magic can be generically described as . . .

the dramatic and ceremonial awakening of symbols and mythological archetypes and metaphors performed with intent to trigger specific changes in the magician's consciousness.

This may seem a rather colorless and unromantic description of a practice that has for centuries held a terrifying grip on the superstitious imagination of Western civilization. For over two millennia the study and practice of magic have been condemned by religious and civil institutions whose administrators refused or found it impossible to grasp the subtle spiritual dimensions of art or metaphors or human consciousness. Two thousand years of violent condemnation and persecution have driven the practices associated with magic underground, and the scraps of literature that have seen publication (often merely representing the drafts of one magician's diary notes) are obfuscated so severely as to make it impossible for the uninitiated to understand or effectively put technique to practical use.

David Crowhurst's *Stellus Daemonum* is a comprehensive, monumental, and scholarly text that has painstakingly dilated the fragmented material of the classic grimoires and connected them back to their more ancient and

not readily accessible source material. To illustrate what the author has so masterfully done, I will share an example from my own magical practice:

Forty-five years ago, I performed a formal evocation of spirit #55, Orobas, from the Lesser Key of Solomon—a classic and readily available text used by modern magicians since the nineteenth century. I would say the evocation was a success, and I have called up Orobas to my satisfaction on many other occasions since then. The Lesser Key gives very little information on just who Orobas is, dedicating only 102 words to the description:

OROBAS. —The Fifty-fifth Spirit is Orobas. He is a great and Mighty Prince, appearing at first like a Horse; but after the command of the Exorcist he putteth on the Image of a Man. His Office is to discover all things Past, Present, and to Come; also to give Dignities, and Prelacies, and the Favour of Friends and of Foes. He giveth True Answers of Divinity, and of the Creation of the World. He is very faithful unto the Exorcist, and will not suffer him to be tempted of any Spirit. He governeth 20 Legions of Spirits. His Seal is this, etc.

While this was technically enough information to allow me to successfully evoke Orobas, it was in a sense like conjuring a stranger whose background and nature I knew little or nothing about. What kind of a prince was he? Why does he appear as a horse? Who is his spirit boss? Who are the twenty legions of spirits that back him? Where does he come from? How is his name spelled? Does he appear in more ancient texts? Does Orobas have a history—a backstory?

Contrast this with the 911-word curriculum vitae of Auros (Orobas's real name) found in the pages of *Stellas Daemonum*—background information that brings to Technicolor life what was once for me just a caricature of a horse demon. Crowhurst applies the same thorough scholarship to entire hierarchies of traditional spirits, filling in countless holes, omissions, and breaches in the classic grimoires and giving to the modern magician the opportunity to piece together what approximates a unified field theory of Solomonic magic.

THE ART OF MAGIC

Magic is art, and imagination is the lifeblood of the artist. Every artist is a magician, and every magician is an artist. The painter's creation is a painting; the composer's creation is the score; but the magician's creation is the *magician*—nothing else. Ultimately, the only thing the magician can directly change with magic is the *magician*. This is certainly not to say that the results of a magical evocation cannot not have real and tangible effects upon other people or circumstances in the objective world around us. The results of a magical evocation often appear to work pretty much as advertised in *The Thousand and One Arabian Nights*. But such apparent magical “miracles,” while sometimes eerily impressive, are ultimately the *indirect* result of the changes the ceremony has effected in the magician's own character and consciousness.

Let's say, for example, that you think you love the girl next door, but she doesn't even know you're alive. You get out your Lesser Key of Solomon and conjure a demon. You command it to force the girl to surrender to loving you. Sure enough, in the weeks following the ceremony, the girl notices you and likes what she sees. You somehow meet, and she falls in love with you. In the eyes of the medieval magician—or the contemporary basement-dwelling would-be wizard—this might look like the Solomonic formula has worked.

But even though you might think you've compelled a famous demon to take time out of its busy schedule of festering wounds and sinking ships to bewitch the neighbor girl's heart, *that's not how magic works*.

The girl, like every other human being in the world, is her own independent and sovereign entity, existing free and clear in her own magical universe. Whether she acknowledges it or not, she is her own magician, possessed of her own autonomous will. If for the moment she doesn't love you, it's because presently *you* are not the kind of guy she could ever fall in love with. If your demonic love spell is to work, it won't be because you or your demon has the power to neutralize her sovereign will. If the operation is to work, it will be because your demon has somehow helped *you* find a way to change *yourself* into the kind of person she always wanted to fall in love with.

Beginning magicians often have unrealistic expectations as to how the spirit appears and goes about obeying commands. The spirit seldom appears as a visible cartoon character or a shimmering holographic image that flies off vowing, "*Your wish is my command!*" Instead, things develop in seemingly the most ordinary manner. Instead of triggering a bunch of Hollywood special effects, your conjuration simply sets into motion a sequence of very ordinary personal adventures in your life. Adventures are not always pleasant, and these character-mutating escapades may often be painful, uncomfortable, and, until you recognize what's going on, seemingly unrelated to the object of your operation. But like Odysseus, if you manage to live through the trauma of your adventure, you'll be somebody else . . . someone whom the girl next door can't resist falling in love with.

Obviously, the dangers of casually tinkering with this kind of magic increase in direct relation to the magician's own level of self-awareness and capacity for self-delusion. It should be obvious that unless you've already developed a significant level of wisdom and discernment, you won't be self-aware enough to know what is or what is *not* in your own best interests. The old admonition could not be more apropos: "Be careful what you wish for."

The spirits are severely efficient, and your orders must be well thought out. There must be no room for loopholes in how one goes about obeying your commands. Once your conjuration lights the fuse, the demon will take the fastest, most direct path of least resistance in order to most quickly effect your mutation. Obviously, your first consideration should be . . . "Is this trip really necessary?" It just may be that the girl next door can only truly fall in love with a man confined for life in a wheelchair. Before beginning, you perhaps should ask yourself if you're really so crazy in love with her to pick up a tab like that.

GODS, ANGELS, SPIRITS, AND DEMONS

Foremost among the *mythological archetypes and metaphors* that make up the magical artist's palette is a vast array of ancient and traditional angels, spirits, and demons representing the entire spectrum of consciousness from godhead to your head. This hierarchy of spirits populates the magician's inner reality and really comprises the main characters and the subject of the book you are holding right now. Like a chain of spiraling fractals of natural forces, *archangels* rule *angels* who rule *spirits* and *demons* and progressively more specialized and fragmented spiritual forces. The ultimate nature of these forces—like existence itself—is as aspects of *consciousness*.

For example, the fundamental force of nature, “gravity,” could be personified as a great archangel (let's call it Gravity-ael). Gravity-ael rules sets of lesser angels who in turn rule more specialized aspects of gravity (angels with names like Mass-Attract-ael, or Black-Hole-ael, or Bend Light-ael, or Orbit-ael, or Tide-ael), who in turn might rule more specific or fragmented gravitational dirty-workers (like Tug-al, or Sag-ael, or Plummet-ael, or Plunge-al, or Splat-ael, or Sink-ael).

Quantum physicists now say what magicians have assumed for two thousand years. The universe and everything in it—all matter and energy, all qualities and principles, space/time/motion, being, awareness, and *existence itself*—are alive and are aspects of consciousness. Furthermore, they've demonstrated the mystical and irrational “fact” that the simple act of *observing* an experiment fundamentally affects the conditions and the outcome of the experiment. Like the yogi or the eastern mystic, the magician is first and foremost the observer of his or her own existence, and the conscious act of doing so elevates the moment to eternity and plugs the observer into the mainstream flow of creative existences.


THE TREASURE OF *STELLAS* *DAEMONUM*

Stellas Daemonum is obviously not a fantasy novel or a book of philosophy. Neither was it written to be light entertainment. It is a textbook, a reference book par excellence, created as a working tool to be used again and again by magicians for whom the magic art of spirit evocation is a passion. If this describes you, I think you will find here the citizens of your magical universe, the *symbols and mythological archetypes* of your own soul, more real, more awakened, and more ready to trigger the next changes you need to make in your evolving consciousness.

—Lon Milo DuQuette

FOREWORD

by Stephen Skinner

agic is not an art but a technique which has repeatable procedures and observable outcomes in the physical world. It relies upon the existence of spirits to accomplish these outcomes, which cannot otherwise be explained by psychological theories or inner plane events. As David Crowhurst writes: “[The spirits’] powers are not strictly limited to the internal plane, as they are frequently reflected in the mirror of external reality, coming to manifestation as . . . alterations in the material world.”

In *Stellas Daemonum*, David Crowhurst has thus returned to the original “spirit model” explanation of why magic works, a model that has existed from ancient times until the nineteenth century. In a few succinct paragraphs, he outlines the evolution of magic from the ancient world of Egypt and Mesopotamia via Neoplatonic speculation and more specifically magical Greek texts such as the *Heptameron* and *Hygromanteia* to the flourishing undergrowth of medieval grimoires. This growth was cut short by the “Enlightenment” and subsequent descent into Cartesian materialism (with a short-lived reinvigoration at the end of the nineteenth century with the advent of the Hermetic Order of the Golden Dawn, Theosophy, and the Societas Rosicruciana in America or SRIA). The early twentieth century saw magic dumbed down to the level of a subset of psychology. It is no wonder that by the end of the twentieth century, the spirits, the motive power of magic, had been almost entirely eliminated from the conversation. Crowhurst has done magic a great favor by bringing them once again to the forefront of the subject.

Christianity demonized these spirits, and modern psychological interpretation has demeaned them. David Crowhurst defends the spirits *as* spirits rather than trying to apologize for them on theological grounds or downplay their existence to nothing beyond the psychological. He restores their pride in their celestial origins, fitting them into the astrological

framework of the heavens, thereby making sense of many of the scattered grimoire attributions. In my book *The Complete Magician's Tables*, I attempted to classify and categorize many of the spirits listed in the “spirit registers” of the main grimoires. I am delighted that David Crowhurst has pushed this systematization further and categorized ninety-three such spirits according to their zodiacal sign, their division into decans (a system that dates back to ancient Egyptian cosmology), planetary attribution, lunar mansions, and planetary days and hours. He even explains the reasoning behind the division of a single day into four quarters, and its correlation with the quarters of the world and their associated demon kings.

It is good that at long last someone has again picked up his pen to defend the ancient connection between astrology and magic and to help stitch them together again. Why is this information so important? Astrology not only provides the basic categorization but also the time-keeping that enables magic to be performed most effectively, when the “tides” are at their strongest. With this framework firmly in place the chances of a successful evocation are greatly increased. Magic then becomes a repeatable technology.

At the heart of this book is the careful analysis of the spirits of the medieval grimoires. David Crowhurst has applied logical methods of identification to the array of often corrupt spirit names and titles, restoring details that have long been lost in the extended chain of copying and translation. He goes beyond the seventy-two spirits listed in the *Goetia*, and tracks back to earlier texts like those mentioned by Trithemius in his *Antipalus Maleficiorum* (Book 1, chapter 2) which was written in 1508, but not published until 1605. One such book was *De Officio Spirituum* (*On the Office of the Spirits*) from which the origins of most spirit names and abilities can be traced. All of these texts are effectively spirit registers and are the key source from which magicians selected specific spirits to evoke to perform specific magical services or to solve specific problems. It is a breath of fresh air that finally the attributes of nearly one hundred of them are dissected here at length.

I once defined feng shui as “the art of doing the right thing at the right time, facing the right direction.” At the time, I did not realize how apposite that phrase was also for magic. Timing is an essential part of the magician's armory. For example, if a Solomonic magician desires to evoke a Mercurial spirit to obtain some otherwise inaccessible information, then

his best chance of success is to perform the ritual on the day of Mercury (Wednesday) at the hour of Mercury (just after dawn or eight hours later). The operation will also have an increased chance of success if the magician takes into account other subtle astronomical conditions and to face the direction from which the spirit is due to arrive. The magician should observe such conditions in order to succeed and to provide a comfortable environment for the spirit to manifest in.

It has often been said that the manifestation of a spirit on the physical plane is as difficult for it, as it would be for us to hold our breath and operate effectively under water. This is one of several reasons why incense (specifically the correct type) is so important to give the spirit a comfortable atmosphere. It is not (as some nineteenth-century magicians opined) that massive amounts of smoke give the spirit something to form its body from, but by providing such an environment, and choosing the right time to invoke, magic becomes a reliable and repeatable technique.

Besides providing a very real evocatory timetable, the zodiacal signs, planets, decans, lunar Mansions, and directions, *Stellas Daemonum* provides a framework for the hierarchy of spirits. As is remarked in the *Goetia*, it is often necessary to call upon the demon king in order to ensure the obedience of a spirit within his orbit. Crowhurst's attributions help us understand this spirit hierarchy and decide which king to call upon, information that is sometimes missing from the grimoires.

—Dr. Stephen Skinner
Singapore, January 2020

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INTRODUCTION

Although the precedents for the incorporation of astrology into magical practices are ancient, the relationship between them has drifted into a precarious position in recent times. Modern astrology often appears to have become segregated from its magical past, while many modes of modern magic neglect the practical application of sophisticated astrological principles. The syncretism between these two inseparable arts evolved in the practices of the Egyptians, Mesopotamians, Chaldeans, and Greeks between the third and first millennia BCE, with each culture attributing stellar and planetary influences to its own gods and daemons, whose powers could be drawn upon when their respective celestial correspondences were in accord with the earthly elements they formed sympathies with. In antiquity, such ideas were incorporated into Gnostic and Neoplatonist philosophies to varying extents before reaching their apex in the works of the Sabians and Arabs. It is from a mixture of the above cultural influences, alongside Judeo-Christian texts such as the Testament of Solomon, that Byzantine works such as the Heptameron and Hygromanteia took shape. These went on to shape Western European grimoires such as the Sworn Book of Honorius and the Livre des Esperitz and these, in turn, influenced the creation of the Pseudomonarchia Daemonum, the Book of the Offices of Spirits, and other works derived from them such as the Lesser Key of Solomon and the Grand Grimoire.

After reaching another point of exaltation in the works of Paracelsus, Trithemius, Agrippa, and John Dee in the Renaissance, the advent of the Enlightenment and the apparent desacralization of the world that came with it led to a cultural decline in both magic and astrology that partially came from the understanding that the physical universe did not follow the rules it had been believed to since the time of Ptolemy. In the modern era, however, with humanity's quest for spiritual meaning floundering following the material advances brought with the Industrial Revolution, interest in astrology and magic began to resurface at the margins of

Western society in the works of groups such as the Societas Rosicruciana in Anglia, the Theosophical Society, and the Hermetic Order of the Golden Dawn. In the works of the last, great efforts were made to unify all of the magical arts, including astrology, with the planetary and allegedly angelic magic of John Dee—which it renamed *Enochian Magic*—and the Hermetic Qabalah. While the efforts of the Golden Dawn were formidable, the secondary position astrology took to the Qabalah in its system has led to it being perceived as more of an appendage to divinatory arts such as Tarot and geomancy than as the true celestial origin of magic.

Compounded with the exoteric and psychological emphases that came with the renewed popularity of astrology in the twentieth century, the ancient view that astrology lay at the very heart of magic has until fairly recently seemed almost forgotten. When it is considered that the core experience of the magician in Hermetic systems of initiatory magic is the Knowledge and Conversation of the Holy Guardian Angel—a term with its roots in the Greek perception of the daemon as the genius or celestial emissary between gods and men—it seems insufficient that so many other aspects of celestial magic are often overlooked. While it is true that some modern systems of magic place great emphasis on the lunar phases and the stations of the sun, such factors generally amount to a small glimpse of the possibilities that broader celestial correlations can provide. It is from this perspective that the present work seeks to promote a view that emphasizes astrology as a major key to the magical arts and the attainment of the spiritual gnosis of the Augoeides.

The conceptual understanding of the word *Augoeides* derives from interpretations that Neoplatonists such as Galen and Porphyry ascribed to Plato's *Phaedo*, in which the *Pneuma*, or “vehicle of the soul,” was described as the product of “the element of the stars”¹ and as a luminous body of subtle, physical substance. Its more precise, literal meaning comes from a combination of the Greek words *αυγό* (*augo*), “egg,” or *αυγή* (*auge*), “dawn,” combined with the term *εἶδησις* (*eidese*), meaning “word,” “message,” or “intelligence.” The connotation of the egg in this context is that of the Orphic egg girt with a serpent that hatched the primordial deity Phanes, the hermaphroditic “manifestor” or “revealer” of light. The “word” or “message” that this messenger brings is equitable with spiritual enlightenment or the apprehension of the divine logos.

With the acquisition of the daemonic aid of the Augoeides being at the heart of the magician's attainment, one of the primary tasks in the present work is to reiterate the astrological nature of this entity as expressed in the practical magic of the grimoires, in which the archetypal Augoeides, Phanes, is known by the name Lucifer. The crux of such work is therefore the development of an understanding of how the fragmented emanations of this primordial spiritual light are expressed through their manifestation in the four elements and their sympathies with the celestial daemons of the Lunar Mansions, the Zodiacal signs and their decans, and the fixed stars.

While many of the intelligences encountered herein appear to be of a malefic nature, the purpose of this exploration primarily lies in the connection of such entities, whether they be infernal, terrestrial, or otherwise, with their celestial origins. With that purpose understood, the bulk of this work focuses on an analysis of the spirits that appear in a selection of late medieval and early modern grimoires with the intent of unraveling their mythical, etymological, magical, religious, and astrological mysteries in order to prove the depth and sophistication of their initiatic value and how the Judeo-Christian traditions literally demonized these expressions.

Criticism of, and frustration with, the source texts in which these daemonic entities are described is not unwarranted. They were, after all, bowdlerized to an unknown but significant extent, as can be seen from Johannes Weyer's note to the reader in the *Pseudomonarchia Daemonum* in which he admits that he had deliberately omitted passages to render the whole of the work unusable. With one of his stated source texts, *Empto. Salomanis* by the elusive magician "T. R.,"² being untraceable, and with the Goetia section of the Lesser Key of Solomon displaying a number of unexplained alterations to an apparently common source, the chances of each individual text carrying enough information to fully unlock workable systems of magic is doubtful. Confounding this further is the instruction in the Lemegeton that in order to work with any of the spirits contained within its pages, it is first necessary to call upon their King, the precise details of which, with a few notable exceptions, are not provided.

Despite the problems such obstacles create, Weyer leaves us a useful clue to help us solve some of the blinds he devised by naming his source as the *Liber Officiorum Spirituum*. One candidate for the identity of this text,

the Livre des Esperitz,³ is a whole and unadulterated manuscript⁴ compiled in France in the fifteenth or sixteenth century consisting of an introductory sequence of forty-four spirits followed by another list of forty-six mostly overlapping entities. With the introductory list of this text having the name of the Cardinal King Amaymon missing and the subsequent list having the name of the Cardinal King Equi (Egin) missing, we can assume that by combining the two lists together, a larger, more holistic grimoire of fifty-four names can be produced. Examining this text alongside another parallel document, the *Officium de spiritibus* found in the Folger Manuscript v.b.26⁵ provides a means to elaborate on the spirit names of the Pseudomonarchia Daemonum and Lemegeton synoptically.

The means of understanding which of the Cardinal Kings rule the spirits found in the Livre des Esperitz, Pseudomonarchia Daemonum, and Lemegeton is rooted in the formula of the second of the two spirit lists in the aforementioned *Officium de spiritibus* (herein cited as the *Book of Offices*), which provides four lists of twelve major spirits under the power of Oriens, Amaymon, Paymon, and Egin. By analyzing the forty-eight spirits that come under these kings, many of the identities of the spirits featured in texts such as the Lemegeton are corroborated into those of the Book of Offices, which in turn provides many of the Lemegeton spirits with the names of the Elemental Kings they are ruled by. By comparing the identities of these forty-eight spirits with those found elsewhere in the Book of Offices, the Munich Manuscript,⁶ the Livre des Esperitz, the Pseudomonarchia Daemonum, and the Lesser Key of Solomon, a list of greater practical use is presented. For the spirits that still fall outside of this list,⁷ efforts have been made to identify which spirits they share essential characteristics with and, where possible, use these sympathies to unravel more complete clues to their identities and their correct rulers.

METHODS OF IDENTIFICATION

Astrological and Elemental Correspondences

The method used to identify the astrological and elemental correspondences of each of the ninety-three spirits examined in this work is largely based in the planetary correspondences in the Greater Key of Solomon, the attributions of the decans and Lunar Mansions found in the Picatrix and Agrippa's *Three Books of Occult Philosophy*, and the correspondences of the fixed stars attributed to Hermes Trismegistus found in Marsilio Ficino's *Three Books on Life*, Agrippa's *Three Books*,⁸ and the medieval document BM Bodleian MS 52.⁹ Each of these sources provides daemonic images and powers for their specific celestial positions that a full examination of the spirits studied here provides a significant degree of resonance with. These celestial governances then allow us to attribute fitting elemental correspondences with each spirit that enable them to be assigned ruling Elemental Kings with levels of certainty that vary between acceptable and excellent.

As discussed above, the spirits featured in this work, whether fair or foul by nature, are postulated to be divine messengers of the same class of beings that Plato referred to as *daimones*, which he classified as being “gods,” “the children of the gods,”¹⁰ or “messengers from the gods,”¹¹ which all provide a degree of concordance with the theology of the Greek Magical Papyri, which does not distinguish any difference between the terms *gods*, *angels*, and *daimons*.¹²

In celestial terms, the spirits examined resonate with all seven of the classical planets, though particular emphases appear to be placed on Saturn, Sol, Luna, and Mercury. Of the various types of powers they display across the entirety of their celestial influences, the most voluminous are those which relate to giving truthful answers of any questions asked in order to obtain knowledge of the events of the past, present, and future, the liberal sciences, philosophy, the mechanical arts, hidden secrets, the locations of treasures, the origins of the world, divinity

and spirits, magic, the virtues of herbs, stones, trees, and animals, and knowledge of the stars and planets.

Spirit Names

Detailed examinations of the names of the spirits have been used to determine the fundamental spiritual, symbolic, and mythological expressions that are being expressed through the names attributed to them. This method most often applies the use of the Hebrew, Greek, and Latin languages—or the combination of any of these together—in what are herein labeled as *polylinguistic conjunctions*. The precedents for such conjunctions are accounted for in the introduction to Book IV of the Book of Abramelin,¹³ in the *Ars Notoria*, and in John of Morigny's remedial account of the Notary Art in *Liber Visionum*. In the Abramelin, it is stated that “in a simple word you can speak three languages,” which an analysis of the names in the magic squares provided in the various versions of that text confirms as being predominantly comprised of words of Greek, Latin, and Hebrew origin. In the *Ars Notoria*, Chaldean is added to this list to make the total number of languages used to four, while in *Liber Visionum*, Arabic is also added to take that total to five.

Correspondences with the Book of Abramelin

While it essentially remains a separate system of magic altogether, the names of the servitors found listed in the Abramelin reveal a few concurrences with the names of the spirits found in the Solomonic grimoires. This is also the case with the Abramelin's word squares, which are primarily constructed by the combination of a word that symbolizes the magical effect of the square with names of the servitors of the square's rulers, but also contain the appearance of spirit names found in grimoires such as the Lemegeton. As these connections are considered to be truly relevant only when their powers also bear clear correspondences to those of the square in question, this is not something that has been applied haphazardly, so only a small number of examples of these correspondences are included in this work. Of the examples found, the strongest two are those relating to the spirits Barbais and Andromalius, whose names can be found in squares relating to the abilities to prevent magic from working

and recovering any item of stolen property. Because of the strength of some of these concordances,¹⁴ it can be postulated that there is a common but as yet unidentified link between the Abramelin Squares and the other Goetic grimoires of the period.

Although Abraham of Worms erroneously stated that planetary magic is without merit, his argument can be explained by considering his statement that the squares, which are preexisting talismans on which the spirits have already sworn their oaths, come under the direction of the Holy Guardian Angel, thereby abrogating any further observances of celestial conditions. One factor of celestial timing that is hinted at in his work, however, is the observation of the position of the Sun, as each of the Cardinal Kings is stated to give a familiar to the magician that can be worked with for specific six-hour divisions of the day. This is also the case with the chapter that deals with the reanimation of a corpse, as each square in that chapter relates to a specific quarter of the day. As is discussed later in this work, this also reveals an essential connection between the four Cardinal Kings and each of those diurnal quarters.

THE CONCEPT OF THE SYZYGY AND THE PRINCIPLE OF EMANATION

With Phanes, the archetypal bearer of the light, being reflected in the person of Lucifer in the hierarchies of the grimoires, it is postulated that Lucifer, as the Father of all Devils, is the sole progenitor of the daemonic entities studied in this work and therefore represents the same hermaphroditic principle of illumination as Phanes does. From Lucifer, via the process of emanation, is theorized to come a male and female pairing who are known as Belzebuth and Astaroth in the grimoires, though in the ancient religions they were known by names such as Ba'al and Ashtoreth, Tammuz and Ishtar, Set and Nephthys, Eshmun and Astronoë, Adonis and Aphrodite, and many more. From their coupling came a host of lower reflections that reflect emanatory elements of their forebears, as is seen in “male”¹⁵ spirits such as Baall, Berith, Belferth, and Beliall, and “female” spirits such as Bileth, Oriens, Paymon, Semper, Suchay, and Gremory. These pairings represent a principle herein defined as the *syzygy*, being the opposing male and female elements united in one being. In the case of the grimoires the ultimate syzygy comes in the form of Lucifer, who, like the symbol of Baphomet, appears as a totem of spiritual unification, but has been divided into distinct female and male emanations following his fall into the divisive and obscure realm of matter. The appearance of this principle within the ranks of the grimoire spirits provides a model in which they are ultimately seen as fragmentations of Lucifer into a plethora of individual and independent personalities who can be worked with separately but should ultimately be seen as a holistic spiritual collective that in many ways reflects the splintered spiritual state of humanity signified by the Tower of Babel.



Astaroth, prince of Hell, from J. A. S. Collin de Plancy, Dictionnaire Infernal, Paris: 1863. Illustration by Louis Breton.

With this in mind, further attempts are made in this work to define emanatory relationships between spirits who have obvious similarities between their names, functions, and physical forms as well as those spirits who bear obvious similarities to other divine or daemonic figures throughout the religions and mythologies from cultures as varied as Egypt, Persia, Mesopotamia, Rome, and Greece to the more recent folklore of medieval Europe. Despite these reflections, it is not necessarily postulated that the similarities between these spirits and certain gods are definitive proof that those spirits *are* those gods, but rather that they represent emanations or continuations of their identities into evolved (or degraded) forms.

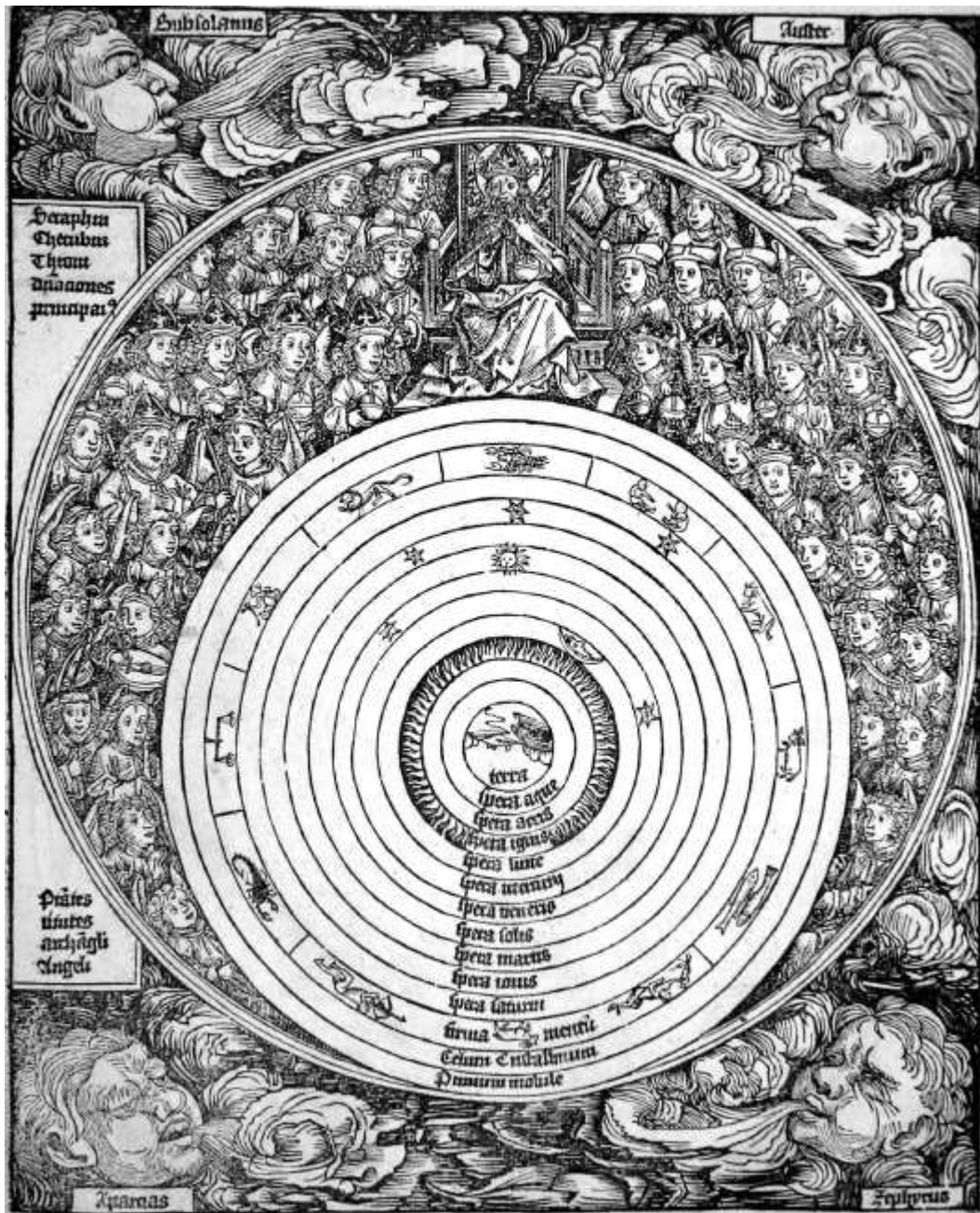
THE NATURE OF THE SPIRITS AND PRACTICAL IMPLICATIONS

Although there is an element of foreboding about many of the spirits studied, this does not necessarily equate them to be representatives of “the forces of evil” in the dualistic paradigm that was pervasive at the time the grimoires were written. Just as many human beings or natural forces have violent or unpleasant characteristics, so too do spirits. The key to working with such entities, if desired, is to be aware of one's motivations and desires, which can involve questioning one's integrity and wisdom by recognizing thoughts, behaviors, and actions one may be incentivized to perform which appear to be at odds with one's behaviors. As such, working with spirits of a subversive nature may lead one to stray further away from one's natural psychological, aesthetic, or emotive sensibilities without even realizing it. While such work can be of benefit as a means of dissolution or testing the nature of one's psychic strata, it is advisable to take whatever advice one deems fit from texts such as the Book of Abramelin, the *Ars Notoria*, and the Greater Key of Solomon, which all recommend periods of abstinence, cleansing, fasting, and prayer before performing evocatory works so that the work that follows is done with forethought and a state of clarity. To guard oneself further, performing banishing rituals and testing the identities of spirits, as recommended in texts such as Aleister Crowley's *Liber O*, should also be considered.

With the development of knowledge being the foremost aspect of their purpose, the primary magical function in working with daemonic beings is the development of the mind into an intellectual and intuitive tool that may be turned toward matters both mundane and mysterious. Many of the phenomena the spirits produce, such as the sudden appearance of armies or castles as well as the ability to journey to any part of the world in an instant, are “astral” in nature and thus take place within the individual sensorium. Yet, at the same time, they can often feature as objective entities delivering extraneous knowledge to the individual in ways that seem to transcend corporeal processes. Neither are their powers strictly limited to the internal plane, as they are frequently reflected in the mirror of external reality, coming to manifestation as either synchronicities or

alterations in the material world. This can, and does, lead to the physical appearance of spirits, though the precise methods of producing such effects are not covered in this work.

What is recommended, however, is an openness to the celestial sympathies suggested herein. These have been laid out in the analysis of each of the spirits covered and include factors such as the position of the Sun, the Moon, and any other relevant planet in the signs and decans connected to those planets or, in the cases of the fixed stars and Lunar Mansions, the position of the Moon in its transits and aspects. For the most part, these recommendations are theoretical, although a good degree of proof has been achieved in practice by the author with a number of the spirits featured. The decision to take the advice given with regards to their astrological sympathies is again left up to the practitioner, though the underlying theory of this work is that daemons are ultimately of celestial origin and can therefore be worked with to greater effect when such sympathies are factored in to one's preparations.



Geocentric universe and the hierarchies of cherubims and seraphims. From the Nuremberg Chronicle, 1493.

I

THE CELESTIAL NATURE OF DAEMONS

MODERNIZING THE ANCIENT VIEW OF THE COSMOS

Although it may not be apparent beyond the often arbitrary attributions of the ranks of particular spirits to certain planets in the Lesser Key of Solomon, the daemons of the late medieval grimoires have an essentially astrological nature. To understand why this is so, it is first necessary to understand the cosmological role of daemons as the mediatory power that Plato described as being “between divine and mortal.”¹ The ancient model of the universe was one in which astrology and astronomy were inseparable disciplines, with astrology describing the study of the effects of celestial bodies on earthly events and astronomy describing the physical movements of those bodies. Today, as separate disciplines, they couldn't be more different, with astrology being of no practical use to the astronomer due to it having no place in the world of hard, observable science. For discerning astrologers, this should be neither surprising nor disheartening, for they do not regard their art to be a material science that can be proved and reproduced under laboratory conditions, but rather as a fundamentally spiritual discipline which, like theology and metaphysics, goes far deeper in its analysis of existence than the exoteric disciplines of science.

Like the myths and gods that the constellations represent, the celestial forces that astrologers seek to study have impressed themselves into the human experience of the mind, the soul, and the universe in ways that are not

measurable or reproducible by purely materialist theories. Yet neither are they mere props for mystical pop psychology. They are, at their core, preternatural phenomena that pervade our existence in a subtle manner and influence the world and everything in it in a range of unseen and immeasurable ways.

Existing within the context of Aristotelian metaphysics and Plotinian emanationism, the framework of the spiritual model of the universe has its origins in the concept of the Unmoved Mover, which, by the act of contemplation, “overflowed” its intellect or *nous* to create a succession of other “intellects.” Each of these intellects, on repeating the pattern of contemplation upon both themselves and the First Mover, went on to create its own “sphere” of the cosmos to dwell in before a subsequent intellect emanated from them and repeated the process. The first of these spheres is the Primum Mobile, which moves all other spheres below it; then come the spheres of the twelve Zodiacal signs, the fixed stars, and the extra-Zodiacal constellations; then come the seven spheres of the planets; then, finally, come the sublunary sphere and the elements of Fire, Air, Water, and Earth, or physical matter, that lie below it. However, with the observable universe as we now understand it having no geocentric basis, no planetary or Zodiacal “spheres,” no Primum Mobile, and no fixed boundaries, the relevance of these ancient concepts in the context of modern knowledge only serves a symbolic function. What remains most relevant of such a model of the universe, perhaps, is the notion of a remote Principle in which the cosmos originated in both astronomical and astrological terms. In its original rendering, this Principle is not equitable to the personalized, anthropomorphic entity that divides theists and atheists alike, but is an impersonal, ineffable Being that remains detached from, disinterested in, and possibly even unaware of the by-products of its contemplation of itself. The spiritual and mechanical products of its *nous*, however—that is, the emanated beings that populate a cosmos in which the existence of magic is considered—are a different matter; for they are at the same time immanent in the universe, aware of it, and directly involved in its governance.

The first order of such spiritual beings is the immaterial celestial intelligences who govern the movements of the celestial bodies and, like the First Mover, are generally beyond the perception and understanding of rational human experience. These include the highest gods of the ancient pagan religions, the demiurge of the Gnostic systems, and the thrones, cherubs, and seraphs of the Judeo-Christian religions, all of which sit in

exalted positions in the cosmic order but are not beyond it. The second order of such beings is daemons, which are also celestial in nature but have a direct effect upon worldly matters and events according to the predetermined positions assigned to them upon their own emanation from the first order of beings that preside over them. In a celestial context, in which the higher-order beings are the forces responsible for the existence of the cosmic machinery, these daemons have an operative role that lies in accord with the nature of their being in alignment with the wills of the higher celestial entities they emanated from. Such views are expressed in the works of medieval Neoplatonists such as Anselmi da Montolmo, who stated that all things within the observable material world are governed by the planets, stars, and constellations that the celestial intelligences preside over, while the daemons in their service each have their own specific natures and motions that are in accord with their celestial governors.²

Despite the antique models of the cosmos that were coterminous with the above theological, philosophical, and magical considerations, current cosmogonic theory is not exempt from such applications. In modern terms, the Unmoved Mover can be understood as the force that triggered the colossal expansion of the Big Bang at the beginning of time, thereby imbuing all the resultant matter that was formed from it with its nous, which subsequently formed and filled every star with its own unique life and intelligence. From those stars came their satellites or planets, which in the case of planets such as our own support biological life in accordance with the cycles of their own nature. In this model of understanding, the florae, faunae, and mineral substances of such planets possess a consciousness that is inherited from a living and sentient cosmos rather than being mere anomalies in an otherwise inanimate universe. Understood in such a way, our universe and all of the life found within it—whether veiled in the form of a stone or an herb, a beast or a man, a moon, a planet, or a star—have their physical and spiritual roots in a singular source. While this source remains remote and unknowable to the beings that emanated from it, it is still integrally bound to them through a celestial web that teems with energies that interact with each other in inseparable ways both seen and unseen. Though accounted for very differently from the model postulated by Ptolemy, the essence of this pantheistic cosmos, in which everything in the universe is filled with the same divine fire, allows for a view of the world in which celestial intelligences and daemons still have a part to play in the governance of matter.

The sympathies between these celestial energies and their corresponding material energies, which in Hermeticism are mirrored in the four elements and in the animals, vegetables, and minerals that share their essential qualities, are also apparent in the grimoires studied in this work, and it is from this essentially animist angle that the celestial nature of daemons is approached.

A fitting example of the correspondence between the celestial, infernal, and material or elemental worlds is found in the invocation of Lucifer in the Book of Offices, which states:

O thou Luciferre and all thy whole companie, I nowe coniure you all together and that by the vertue of the bread and wine by water, ayere, fiere, and earth, and by the father the sonne etc and by all thinges that ever God made and created yea I coniure you Lucifer, by the Sun and moon, plannets, starres, and constellaciones fixed in the concave or coope of heaven . . .

FIXED STARS AND THE ZODIAC

As the elemental bodies of the material world mimic the effects of celestial movements, the elements can be manipulated to magical effect by placing them into arrangements that are in deliberate alignment with their celestial counterparts. According to texts such as the Picatrix, a prime method for effecting such changes is through the creation of talismans. In the traditions attributed to Hermes Trismegistus,³ a talisman is created by crafting a material basis that reflects the nature of the celestial intelligence or daemon whose influence is being sought by making a fitting image out of the appropriate materials at a time when the correct astrological conditions are in place. The Picatrix and the works of Agrippa give appropriate guidelines for the creation of such artifacts in accordance with the positions of the fixed stars, the signs of the Zodiac, the decans, and the Lunar Mansions. Each type of talisman is created in accordance with precise celestial conditions according to the rules of Elective Astrology, which include, in the instance of fixed star Talismans, the Moon forming a conjunction with the Ascendant or Midheaven and the star being worked with⁴ while forming no aspects with malefic planets such as Mars and Saturn and not being combust with the Sun.⁵

When these astrological conditions are all correct, the talisman itself is constructed of the material bases that are in sympathy with the celestial body. On mirroring its nature, the celestial intelligence of that body, which also has its own specific seal⁶ and image,⁷ has a magical effect upon the elemental basis, imbuing it with its spiritual qualities so that it becomes a living telematic embodiment of that intelligence, to which Ficino attests when he states that the celestial energy that is transferred into talismans comes from the “living and perceiving” rays of the stars that “shine forth through the eyes of a living body.”⁸ He continues by informing us that these energies fluctuate according to the movements of the celestial bodies they originate from by “penetrat[ing] in a moment the mass of the earth,” going straight to its center before permeating metals and precious stones when they are engraved with their images. These images then take on the qualities of the rays and bring with them marvelous gifts from the imaginations and minds of the celestial spirits that emanate them. In particular, the rays produce an intense force from their “strong mental disposition and . . . very rapid motion

of their bodies,” acting “to the greatest extent on the spirit, which is most similar to the celestial rays.”

The intelligences and daemons from which the celestial rays of the Zodiac signs and fixed stars emanate are those connected to the Eighth Sphere in the Ptolemaic Cosmos. These are the intelligences produced by the third emanated intellect of God and therefore represent a higher level of influence than those associated with the decans and planets, whose influence is less distant and more immanent. This sphere ultimately includes all of the stars and constellations in the sky, but as only forty-eight of the eighty-eight constellations in the sky were designated any particular importance by Ptolemy, it is only these which are acknowledged as having known magical qualities. Of the 4,500 or so stars visible to the naked eye, less than three hundred have been given some kind of extant mythological name by our forebears, and of these only fifteen were given the status of Behenian stars, denoting them to be of especial magical significance. Three of these stars, Aldebaran, Regulus, and Antares—plus a fourth unaccounted for in the Behenian stars, Fomalhaut—were marked as being even more important, as is seen in their designation as Royal Stars or “Watchers” due to their approximate divide into the four quarters of the Sun's ecliptical passage. For such reasons, the greater significance of this Ptolemaic Sphere lies in acknowledging the constellations to be the origins of magical influence, especially the twelve that make up the Zodiac signs, though the Behenian stars are not without great power. They may be used, for instance, as surrogates for planets of a similar nature in an elective chart when the required planet is not aspected with the Moon,⁹ and their influences as bringers of sudden changes when aspected with the appropriate planets are also something that can be harnessed to great effect.¹⁰

As the talismanic formula cited by Ficino reveals, magical power has a stellar origin, which can be manipulated by understanding the relationship between celestial entities and their manifestations in the material world. In Gnostic cosmology, these celestial entities were explained as emanations from the demiurge into authorities or archons who rule the cosmos through a vast network of spirits and servitors. These archons are the same entities that St. Paul calls “thrones or powers or rulers or authorities”¹¹ that exist “in heaven and on earth, visible and invisible” and whose function is to sway and control worldly affairs. With his description of them as “spiritual forces of evil in the heavenly realms,”¹² Paul's view of the archons bears a

resemblance to the Gnostic idea that the celestial daemons work in opposition to spirit and therefore act as the source of all evil. It is these forces, not flesh and blood, Paul suggests, that Christians struggle against, as they represent “the cosmic powers over this present darkness.”

In Gnostic texts such as *The Apocryphon of John* and *The Holy Book of the Great Invisible Spirit*, these Authorities or Exousiai are divided into groups of seven or twelve names, with the seven being equitable to the planets of the Solar system, while the twelve, given in [Figure 1](#), govern the movements of the stars and constellations and are equitable to the celestial intelligences of the Eighth Ptolemaic Sphere.

Authority	Title
Atoth	The Reaper
Harmas Kalila-Oumbri Yabel	The Eye of Envy
Adonaïou	Saboath
Cain Abel Abrisene	The Sun
Yobel	
Armoupieel Melceir-Adonein Belias	Over Hades

Figure 1. The Twelve Authorities of the Apocryphon of John.

While their names don't suggest consistent connections to the planetary rulers of the Zodiac as we know them, attempts have been made to fit these Exousiai to the signs of the Zodiac they have power over, of which those of Andrew Welburn^{[13](#)} appear the most satisfactory. His placements begin with the attribution of Harmas to Virgo due to the name's similarity to “Hermes,” Virgo's ruler, thereby making Atoth before it Leo and Kalila-Oumbri after it Libra, and so on.

Authority	Sign
Atoth	Leo
Harmas	Virgo
Kalila-Oumbri	Libra
Yabel	Scorpio
Adonaïou	Sagittarius
Cain	Capricorn
Abel	Aquarius
Abrisene	Pisces
Yobel	Aries
Armoupieel	Taurus
Melceir-Adonein	Gemini
Belias	Cancer

Figure 2. Welburn's attribution of the Zodiacal Signs to the Twelve Authorities.

These attributions present some interesting possibilities, as they start with Leo, possibly due to it being a sign that begins with a Saturnian decan in the Chaldean system, in which the order of planetary progression begins with the slowest of the planets and ends with the Moon, which moves the quickest. Kalila-Oumbri, may be considered a polylinguistic conjunction pertinent to the lengthening nights of the autumnal equinox in Libra, with *Kalila* coming from the Hebrew הלילה (*ha-lilah*), “the night,” and the Latin word *Umbri*, meaning “darkens.” In this arrangement it can also be seen that the two signs ruled by Mars find themselves aligned with the phonetically similar words *Yabel* and *Yobel*, which originate from the Hebrew words יבל (*ybl*), “to bring forth,” and יובל (*yobl*), “A Ram's Horn,” the second of which neatly aligns with the symbolism of the sign of Aries. Capricorn, known esoterically as the “Gate of Gods” due to its being the portal through which human souls were believed to pass when departing this world, is given to Cain, the first death-bringer, whom the Cainite sect saw as a manifestation of the higher divinity that lay beyond the demiurge. While Cain's title “The Sun” might usually be more associable with Cancer, where it reaches its zenith, or Leo, which it rules, it is in the sign of Capricorn that the Sun finds its rebirth after the time of greatest darkness, the winter solstice, has passed. In this context, the Sun's birth also relates to Cain being the firstborn human, while his brother Abel—the first human to suffer death—is positioned in the adjacent

Saturnian sign of Aquarius. Aligned with the traditionally chthonic twelfth segment of the Zodiac, we see the familiar demonic name Belias attributed to the Watery, Lunar sign of Cancer. This sign, known esoterically as the “Gate of Men” due to it being the portal through which spirits and souls pass into the world from the outer realms, is also the sign in which the Sun begins its descent into the darkness of winter and is therefore associated with works of necromancy, which is accounted for here in its designation to Hades.

While these designations fit together rather well, the true knowledge of which archon governs which sign cannot be confirmed in any definite way, and it may be the case that no exact designations to the signs were ever attributed to them. Despite such uncertainties, what does remain clear is the fact that Gnostic cosmology rests firmly upon astrological principles with the planetary and Zodiacal spheres being perceived as cosmic realms governed by hierarchies of divine or daemonic entities.

With the nature of each planet's daemons becoming discernible by examining the essential nature of the planets, the specific nature of the Zodiacal daemons is also apparent in the powers attributed to each of the twelve astrological Houses, which Manilius and Firmicus classified as follows.

House	Manilius	Explanations of Firmicus
1	The Horoscope. The Star	Life and vital spirit
2	Gate of Hades. Typhon's Throne	Hopes and possessions. Called Gate of Hell as no aspect to the Ascendant.
3	Goddess (Luna)	Brothers, friends, travelers. Forms a sextile to the Ascendant.
4	Lower Midheaven Daemonium	Family property, substance, possessions, household goods, hidden and recovered wealth. Forms a square to the Ascendant.
5	Good Fortune. Daemonia	Number of children and their sex. House of Venus. Trine Ascendant.
6	Bad Fortune. Gate of Toil	Infirmities and sickness. House of Mars. No aspect to the Ascendant.
7	Occident. Pluto's Portal	Nature and number of marriages. Opposite Ascendant.
8	Beginning of Death. Typhon's Throne	Death. Only favorable to the Moon. No aspect to the Ascendant.
9	God (Sol).	Social class, religion, foreign travel. Trine Ascendant.
10	Midheaven. Fortune	Life and vital spirit. All our actions, country, home, dealings with others, professional careers and whatever our choice of career brings us. From this house we easily see the infirmities of the mind. Square Ascendant.
11	Good Daemon. Omen of Good Fortune	House of Jupiter
12	Evil Daemon. Gate of Til	Nature of enemies, character of slaves, defects and illnesses, House of Saturn. No aspect to Ascendant.

Figure 3. House Names given by Manilius with further elaborations by Firmicus.

From Firmicus's explanations, it is notable that the least fortunate Houses are those that form no aspect to the Ascendant, while the most fortunate are those that form Trine or Square aspects to it. Also notable is the appearance of the two benefics, Venus and Jupiter, in the Houses attributed to the Good

Daemons, while the two malefics, Mars and Saturn, appear in those named “Bad Fortune” and “Evil Daemon.”

Aside from reflecting the nature of the twelve Houses, the Zodiacal signs may also be used to create talismanic images that have an effect on the worldly things that they have dominion over. This practice is reflected upon in Ptolemy's *Centiloquium*,¹⁴ where it is stated that ancient wise men used to manufacture talismans when the planets were entering similar faces of the heavens, due to them being “subordinate to the celestials.” Ficino recalls¹⁵ that the Arabic astrologer Haly Abenragel elucidated upon this in his commentary on the *Centiloquium*, stating that a telesmatic image of a serpent “can be formed when the Moon enters the celestial Serpent or aspects it favorably,” and that “the image of a scorpion can be formed when the Moon enters the sign Scorpio and this sign is occupying one of the four cardines.” This, Ficino says, was performed by creating

A figure in frankincense from a signet of a scorpion made under these conditions from the stone bezoar; it was given in a drink to a person whom a real scorpion had stung, and right away he was cured.

Drawing directly upon Ficino's *Three Books*, Agrippa confirms¹⁶ that such medicinal talismans can be made under the images of the signs of the Zodiac, before providing us with more examples, as seen in [Appendix III](#) on p. 301.¹⁷

THE DECANS

In Hermetic thought, the celestial plane below that of the Zodiac and above that of the planets is that of the thirty-six decans. The concept of the decans originated in Egypt's Middle Kingdom (2000–1700 BCE) as a means of marking the twelve nocturnal “hours” by observing the shift of each asterism's heliacal rising as the year went by. Over the 360 regular days of the year—the “irregular” ones being the five epagomenal days at year's end—each of these thirty-six stars or asterisms was associated with the start of the particular ten-day week in which it rose over the Eastern horizon. Each of these asterisms was attributed specific images and names, thereby giving them divine as well as practical significance. Recent research into star charts discovered inside Egyptian coffin lids clarifies their religious function by confirming that they acted as more than mere “star clocks” that measured the passage of time at night, with their more specific role being to act as a map for the souls of the dead to navigate their way into the heavens “as they rose to join the decans.”^{[18](#)}

Despite amendments being made as time and the precession of the Earth moved on, the flaws of using the decans as a “star clock” eventually became all too clear and led to this system falling into disuse. Due to this gradual phasing-out, the names and images of the decans, as well as their specific astronomical identities, became lost, with Sopdet, which is Sirius, remaining the only star that could be identified with any real certainty due to it being the one with which the Egyptian New Year began. Despite this loss, what remained of the old knowledge came to influence Hellenistic astrology in Egypt's Ptolemaic period, with the thirty-six stars and asterisms now being replaced by the equally divided *dekanoi*, due to their subdivision into ten-degree portions of the Zodiac, while the divine entities associated with them were now known as faces, thrones, guards, sentinels, and daimons.

The nature of the divine beings the Greeks associated with the decans is elaborated in Stobaeus's extracts attributed to Hermes Trismegistus.^{[19](#)}

The many call them daimones; but they are not some special class of daimones, for they have not some other kind of bodies made of some special kind of matter, nor are they moved by means of soul, as we are moved, but they are simple operations of these Six-and-thirty Gods. Nay, further, still, have in thy mind, O Tat, their operations, that they cast in the earth the seed of those whom men call Tanēs, some playing the part of saviours, others being most destructive.

Elsewhere in this passage, the decans are likened to a revolving disk propping up the wheel of the Zodiac, acting as the boundary between the seven planetary spheres and that of the Zodiac. Like the Watchers of the Book of Enoch, these daemons are “stationed round and watching over both the Seven themselves and o’er the Circle of the All—or rather over all things in the World.” Their powers, according to Firmicus, are determining “all good and bad fortune” including diseases and their cures, which a good astrologer, such as the pharaoh Nechepso, could attribute to specific decans.²⁰ Additionally, each decan can also be split into thirds governed by spirits called *munifices* or *liturgi*, making a total of nine munifices for each Zodiac sign, each of which can be divided “into an infinite number of powers of divinities” capable of causing “sudden accidents, pains, sicknesses, chills, fevers, and everything that happens unexpectedly.”²¹ According to Iamblicus, these daimonic entities' abilities to influence events can be invoked from a range of celestial and earthly sources that include the decans, the “dispensators of influxes,” the signs of the Zodiac, the stars, the Sun, the Moon, the Greater and Lesser Bear, the elements, and, finally, the world itself.²²

The roles the thirty-six decans fulfill, then, are those of the media through which cosmic forces can be regulated and processed into the spheres of planetary, terrestrial, and chthonic influence. This concept seems to dispute the notion of the planets “ruling” the twelve signs of the Zodiac as, rather than ruling them, they act more like administrators who moderate and process the vast celestial power filtered down to them by the “guards” and “overseers” of the decans. In magical works, these overseers act as the intermediaries between man and the celestial powers, functioning as the channel through which the spiritual force known as *Pneumata* to the Greeks, *Ruhaniyaat* to the Arabs, and *Ruhanniyut* to the Jews flowed into the material realm by the use of rituals and talismans that had a sympathetic nature to the celestial bodies they drew upon. In this respect, the

intermediary role the “watchers” take is identical to Plato's understanding of daemons. It is from this viewpoint that Renaissance Neoplatonists such as Giorgio Anselmi da Parma and Marsilio Ficino based their understandings of daemons as intermediaries between God and man who existed in both the celestial and elemental spheres yet were primarily of a planetary nature and performed the function of transmitting celestial influences to men's souls.²³

A similar understanding of the daemons' regulatory relationship between celestial forces and the human world is displayed in the Testament of Solomon, in which several of the daemons have their origins in constellations, the thirty-six decans, or the phases of the Moon. This is verified through the words of Ornias, the first demon Solomon summons, who states that they “survey all the powers,” whereby they have contact with the celestial sphere yet are able to participate with matter if they so choose. This participation was symbolized in the Book of Enoch by the Watchers' desires to lie with the daughters of men, with the offspring of those unions—the Nefilim—representing a hybridization of celestial and material beings.

Another form of hybridization is found in the representation of various daemons in the *Pseudomonarchia Daemonum*, in which thirty-six of the spirits described take forms that combine human, animal, and angelic species in varying degrees: a typical example of such a combination is found in the spirit Volac, who has the appearance of a boy with angel wings and rides a dragon with two heads. Others, like Asmoday and Baël, are daemons with three animal and/or human heads, while Aym, with the heads of a snake, a man, and a cat, straddles a giant viper that spits fire and destroys military camps and cities. Perhaps coincidentally, though perhaps not, these thirty-six spirits match the hybrid aspects of the demons of the decans in the Testament of Solomon, who are all stated to have heads like dogs, humans, bulls, and dragons. According to Greenbaum,²⁴ the animal heads that “decanate” divinities display are symbolic of the gods with whom they are associated.

In the Testament of Solomon, Ornias verifies the physical states daemons are able to take when he reveals his ability to take the shape of a comely female who takes hold of men in their sleep and “plays with them,” which denotes the ability to interact with matter and flesh, before heading back to the heavenly regions.²⁵ In the celestial regions, he later reveals, demons fly among the stars where they can hear the voices of heavenly beings. From this, it is clear that after appearing in material form, daemons can revert to a noncorporeal state and return to their celestial homes.

As well as revealing his Aquarian origin, Ornias also confesses himself to be the offspring of the archangel Uriel, “the power of God.” This revelation prompts Solomon to command the subsequent demons to tell him which angel “frustrates” or commands them, in order that they may be properly bound. By the revelation of Uriel as Ornias's parent, the celestial origins of daemons are further clarified; Ornias is ultimately an emanation of Uriel, one of the Seven Archangels of Enoch, rather than a slave to him.

Following the account of Ornias, the evidence of the celestial and emanatory nature of the demons continues with Onoskelis, who is in sympathy with the “star of the Full Moon,” then Asmodeus, who is in accord with the constellation of the Great Bear. Following him comes Tephra, who, like Onoskelis, has a specifically Lunar nature, with his “star” lying in the tip of the horn of the Moon when in the south.²⁶

Following the appearance of Tephra, Solomon next conjures a cluster of seven female spirits who confess themselves to be of the thirty-three elements of the ruler of darkness.²⁷ The names these seven give themselves somewhat reflect the female elements of the androgynous offspring of Death described in *On the Origin of the World*.

Seven Spirits (ToS)	Daughters of Death
Deception	Wrath
Strife	Pain
Fate	Lust
Distress	Sighing
Power	Curse
Error	Bitterness
The Worst of Hecate	Quarrelsomeness

Figure 4.

Further into the list, following the appearance of Zodiacal (Ornias), sidereal (Asmodeus), Lunar (Onoskelis and Taphriel), and asterism-based (The Seven Sisters) emanations,²⁸ the appearance of the daemons of the thirty-six decans completes the various types of celestial beings represented in this text. The only apparent omission in this list of categories is that of the Solar manifestation, which, as this work's analysis for Belzebuth reveals, is represented by Beelzeboul, the central “exarch” of the daemons whose power enables all of them to take shape in matter.

When the celestial entities enter the world of human sensation in spirit form, the bodies they appear in represent a plethora of human, animal, and chimerical forms that signify their essential natures in astrological, chthonic, and mythical imagery. The manifestations most evident are those of birds, warriors, kings, ungulates, Equidae, Canidae, Felidae, serpents, dragons, bears, angels, monsters, and various other mythological creatures, while other notable features include having multiple heads or faces, being winged, riding mounts, wearing crowns, and bearing swords, lances, serpents, and birds such as goshawks.

The nature of the forms daemons take when they involve themselves with matter was noted by the fourteenth-century astrologer John Katrones, who defined them as *Eidola*,²⁹ which were astrological entities who were bodiless yet still had a certain solidity. Basil of Caesarea elaborates on the nature of their bodily forms by stating that they're material enough to feed and feel passion, are unable to pass through solid objects, and can feel it when they are hurt or burned. Giorgio Anselmi, however, reports conflicting views of their corporeality and substantiality, stating that some have ethereal bodies and others Airy, or that they were not embodied at all but were completely formless but could assume mist-like bodies by manipulating the four elements. Nikephorus Gregoras³⁰ follows this distinction when discussing the idea that some daemons have an irrational soul and a sort of materiality, maintaining that it is these spirits that are “subject to *goeteia*,” by which is simply meant “sorcery,” “witchcraft” or “magic,” though the classical distinction cited by Psellus³¹ is that *goeteia* concerns material and earthly demons, while *mageia* deals with the “knowledge and employment of the whole range of natural sympathies and antipathies that run through the cosmos.”³²

The ultimate position of the present work is that while there are certainly distinctions between different types of daemons, they are all intermediaries between the celestial, sublunar, terrestrial, and infernal realms, and therefore all methods of magic, whether described as “high” or “low,” ultimately rely on their agency in order to succeed. Therefore, as there is no true duality in the types of magic that can be employed to address daemoniac beings, whatever “sphere” they originate from, such distinctions are no more than ideological statements that confirm the cultural biases of the writers.

A full list of the powers of the thirty-six decans portrayed in the Picatrix and the works of Agrippa to which the powers and forms of the spirits

examined in this work are compared can be found in [Appendix IV](#) on p. 302.

THE PLANETS

Beneath the celestial intelligences and daemons of the constellations and the thirty-six decans lie the spheres of the seven planetary archons. Their representation in myth, magic, and religion has been great, from the Seven Spirits of God in the Book of Revelation, the Chief Princes of the Book of Daniel, and the Virtues of St. Paul to the Seven Rays of Greek Gnosticism and the planetary gods of Hermeticism, they represent the manifestation of the divine force in an immanent form.

In the *Apocryphon of John*, the origin of the planetary Authorities of the Solar system came from Ialdabaoth's decision to create Seven Powers, of which the foremost was Sabaoth, the Lord of the Heavenly Host. From each of these seven, Ialdabaoth went on to generate six more angels, each of which then went on to create further offspring until a total of 365 angels was reached. When this process of emanation ended, the Solar cycle was established and the original seven Exousiai from which it came were given dominion over it. In the *Diagrams of the Ophites* described by Origen and Celsus, the Seven Authorities are defined in conjunction with the archons or archangels they have power over, providing us with points of comparison to the seven archangels of the Book of Enoch as well as the later attributions of the Hygromanteia and Heptameron.

In accord with the principles of emanation seen in the Apocryphon of John, where the seven planetary archons emanate into 365 angels of the Solar cycle, the Hygromanteia sees each of the seven days these archons represent split into twenty-four planetary hours (see [figure 5](#) on [page 16](#)). Each of these powers has an angel, a daemon, and a magical purpose related to it that are in natural accord with the ruling planets of the day and hour. Of the 168 pairs of angels and daemons listed, the first pairing of each day assumes the position of rulers. Some of the names of the daemons present in the Hygromanteia are already familiar from the Testament of Solomon, with the names Ornai,^{[33](#)} Skolion,^{[34](#)} Tephra,^{[35](#)} Aziboul,^{[36](#)} and Ephippas appearing alongside some of the daemons from later lists such as Sitros,^{[37](#)} Zephar,^{[38](#)} Mamonas,^{[39](#)} Skar,^{[40](#)} and Androphai.^{[41](#)} Spanning the gap between these lists are Asmoday, whose appearance is pervasive throughout the entire tradition, and Loutzipher, who holds particular importance as the spirits' supreme ruler.

From this, it is apparent that the Hygromanteia acts as a bridge between the early and late Solomonic texts. Although its precise date of origin is unclear, with some claiming it dates as far back as the sixth century, it is more likely to be from the fourteenth to the fifteenth century. A definite fifteenth-century text, the Heptameron, continues with this theme of planetary attributions related to days of the week by providing a catalog of angelic names, perfumes, and magical powers that can be activated under each day's influence.

The planetary daemons of each day also have a clear parallel with those of Liber Juratus, with Loutzipher/Lucifer and Goulion/Guland mirroring each other (see [figure 6](#) on [page 17](#)). The Angels of the Air from the Heptameron and the Spirits of the Four Quarters in the Hygromanteia⁴² reveal a basis for the attributions of the directions of the Spirits of the Air in the Theurgia-Goetia and the Cardinal Kings' rulership of the Four Winds in texts such as the *Book of the Offices of Spirits*. Also notable are the similarities between the names and planetary and directional attributions of the Angels of the Air to the Kings of the jinn in Arabian magic described in the talismans or *taweez* of Al-Buni's *Shams al-Ma'arif*, whose references to Plato and Aristotle alongside Hermetic and Chaldean lore reveal its roots to be in Western antiquity.

	The Diagrams of the Ophites			Enoch	Hygromanteia		Heptameron	
Day	Authority	Archon	Creature	Archangel	Ruling Angel and Demon		First Angel and King of the Air	
Sunday	Ialdabaoth	Michael	Lion	Michael	Michael	Asmoday	Michael	Varkan
Monday	Yao	Suriel	Bull	Gabriel	Gabriel	Mamonas	Gabriel	Arkan
Tuesday	Sabaoth	Raphael	Dragon	Raphael	Samouel	Kakiston	Samael	Samax
Wednesday	Adonaïos	Gabriel	Eagle	Uriel	Ouriel	Loutzipher	Raphael	Mediat
Thursday	Elaïos	Thauthabaoth	Bear	Selaphiel	Raphael	Meltiphron	Sachiel	Suth
Friday	Astaphanos	Erataoth	Dog	Raguel	Agathouel	Goulion	Anael	Sarabotes
Saturday	Horaïos	Onoel/ Thartharaoth	Ass	Barachiel	Sabapiel	Klendator	Cassiel	Maymon

Figure 5.

	Liber Juratus	Hygromanteia	Heptameron	
Day	Spirit	Daemon	Angels of the Air	Winds
Sunday	Surgat	Asmoday	Varkan	North
Monday	Lucifer	Mamonas	Arkan	West
Tuesday	Frimost	Kakiston	Samax	East
Wednesday	Astaroth	Loutzipher	Mediat	South-West
Thursday	Silcharde	Meltiphron	Suth	South
Friday	Bechard	Goulion	Sarabotes	West
Saturday	Guland	Klendator	Maymon	South-West

Figure 6.

Day	Jinn King	Translation
Sunday	Al-Mudhib	The Golden One
Monday	Murrah al-Abyad	Bitterness, The White One
Tuesday	Al-Ahmar	The Red One
Wednesday	Barqan	Two Thunders
Thursday	Shamhuresh/Al Tayyar	[unknown]/The Flyer
Friday	Zawba'a	Whirlwind
Saturday	Maimun	Prosperous, Fortunate

Figure 7. *The Jinn Kings of the Shams al-Ma'arif.*

Mirroring the example of the Shams al-Ma'arif and Heptameron,⁴³ but with an origin that goes back at least as far as the Gnostic planetary talismans denoting the seven Greek vowels or seven archangels,⁴⁴ are the talismans with images and suffumigations specific to the planetary divinities, daemons, and intelligences found in the Greater Key of Solomon,⁴⁵ Agrippa's *Second Book of Occult Philosophy*,⁴⁶ and the Picatrix.⁴⁷ Due to the sheer volume of information available in these texts, it is more conducive to summarize the general effects of each planet in its appropriate days and hours in accordance with the overview from the Key of Solomon⁴⁸ as found in [Appendix V](#) on p. 308.

As discussed in the overview of Ficino's advice regarding the materials, it is proper to construct talismans from hard, conductive substances such as

metals in order for them to retain celestial rays. With planetary talismans, specific types of metals are suggested to best capture the particular energies of each planet, with Saturn being associated with lead, Jupiter with tin, Mars with iron, the Sun with gold, Venus with copper, Mercury with quicksilver, and the Moon with silver. Ficino informs us that not only metals attract the appropriate planetary energies, but that stones and herbs do too, and the appropriate suffumigations for each planet are also attested in the Arabic traditions found in the *Heptameron* and the *Picatrix*.

THE LUNAR MANSIONS

Beneath the celestial realms of the constellations, decans, and planets appear the Lunar Mansions, which, with their twenty-eight evenly split manzils of 12°51', form a sublunar microcosm of the 360 degrees of the Zodiac. Their division into four divisions of seven mansions with each quarter beginning at 0° of one of the Cardinal signs reveals a specific importance of the planetary number seven multiplied by the quaternity of the elements. While linear suggestions of why this may be the case prove difficult, the addition of their constellatory origins—such as some of them⁴⁹ bearing the names of the fixed stars, while others⁵⁰ carry names that directly refer to the constellations they are associated with—to these numerical factors suggests that the Lunar Mansions represent the unification of constellatory, planetary, and elemental forces in the sublunary sphere.

The influences of the Mansions reveal a degree of duality in their powers, with their virtues describing various activities it is recommended to either undertake or avoid during each particular Mansion's reign, while the creation of specific talismans under each Mansion's influence appears to reveal the specific magical powers that can be attributed to the intelligence or daemon that rules each particular manzil.⁵¹ Like other celestial emanations, these intelligences have specific names, forms, and functions and are attracted to the talisman by casting a particular image into the appropriate material while utilizing a specific fumigation when the celestial conditions—in this case the Moon's transit of a particular Mansion—are correct.

From the list of fixed stars that concur with the sidereal starting points of the mansions (see [Appendix VI](#) on p. 309), it can be seen that they are essentially stellar in nature. While the equally divided tropical division of the Mansions represents the popular way to employ their magical effects, their sidereal placements can also be used if one wishes to work with them when the Moon makes contact with their “opening” stars. Considering the method used to create fixed star talismans, which involves drawing down the daemonic influence of the star in question through its contact with the Ascendant or Midheaven and the Moon, using a similar formula with the sidereal placements of the Mansions' leading stars may prove to be auspicious in the creation of the Mansions' talismans or evoking the particular daemons associated with those stars.

The common strand between the constellatory, planetary, and sublunar spheres in relation to the influence they have on the Elemental plane of existence is their production of celestial influence through spiritual or daemonic sources. As discussed above, the concept of spheres remains solely an area of magical metaphysics, albeit one that is beleaguered with bygone notions of moral and spiritual absolutism that state that celestial forces become subject to corruption and degeneration when they “descend” into matter. While the concept of Emanationism remains a valid theological explanation for the existence of the plethora of spiritual and material entities that inhabit the cosmos, the assertion of a Thomist “moral divide” between the divine, celestial realm and the world of elemental formation beneath the sublunary sphere remains one oppositional to a universe we now know to be more unified than divided in nature. It is better, in this respect, to retain the concept of spheres either in a purely symbolic manner or as a way of categorizing celestial bodies in terms of their relative temporal distances from the Earth. In the latter model, the constellatory “spheres” can be seen as the distant celestial backdrop against which the influences of decanate, planetary, sublunar, and elemental forces, each of which represents a level of increasing proximity to us, are set. Their “distance” in this model is no longer that between a perfect God and the fallen world of men and devils, but rather a practical reality in which the bodies of our Solar system are relatively insignificant in cosmic terms but are close in proximity, while the stars that make up the cosmos are distant but so vast in size and great in number that the combined influence of their spiritual “rays” is ultimately greater.

When spiritual existence is viewed as an essentially neutral construct with no particular moral or religious assumption associated with it, we find our view of daemons returning to their Platonic definition, whereby they were not viewed as inherently evil or corrupt as they are in Zoroastrian, Judeo-Christian, and Gnostic thought, but as purely intercessory forces whose natures reflect the broad spectrum of reality. It is in such a view that daemons can be considered a mirror held up against the remote, disinterested, and ultimately amoral Cosmic God and are therefore beyond manmade distinctions of “good” and “evil.” In this essentially Pantheistic model of the cosmos, such dualism—as well as the notion that matter is naught but a corrupted reflection of a higher reality—can be discarded.

Despite this rejection of the existential divide between spirit and matter, the world we inhabit still acts as a material medium in which the formless,

spiritual influences that emanate from celestial bodies may find physical manifestation. This is little to do with their pervading an “elemental sphere,” however, and more akin to a form of conductivity, in which fitting materials act as appropriate vessels for particular forms of energy. A comparable analogy for this is found in the heat formed by the Sun's rays when they strike the Earth despite their having no heat in the vacuum of space where there is nothing to receive them.

Whatever models we use to attempt to explain the interaction between the forces of spirit and those of matter, it is clear that neither the old explanations of the physical cosmos nor the new are entirely sufficient. Our world is imbued with spiritual energies that are fundamentally connected to matter rather than entirely separated from it, and it is in the concept of daemons and the magical effects that they have on matter that we see this connecting principle exemplified.

For these reasons, active study of and work with daemonic entities provides those who seek such things with vital insights. Invisible, nonmaterial, and nonnatural phenomena—including those that lie beyond the veil of death—are perennial considerations that magician, mystic, and philosopher alike must ruminate over in order to begin to unlock the mysteries that are endemic to our existence. Whether there is ultimately a separate, nonphysical divine realm from which daemons and divinities originate can only ever be a matter of conjecture, but the nature of astral magic and religion typified by the Egyptian, Mesopotamian, and Greek cultures from which it originated—in which the celestial bodies and constellations were intrinsically connected to the abodes of the gods—suggests that the physical universe in which we dwell holds the answers to such mysteries.

THE ASTROLOGY OF THE LESSER KEY OF SOLOMON

Of the celestial bodies, the seven planets are given particular importance in the Lesser Key of Solomon. In it, specific metals are attributed to each of the planets, which are then related to the infernal hierarchy by attributing the planets to the various titles of the nobility of medieval Europe. Differing slightly from the classic correspondences of Hermeticism, the Lesser Key ascribes Saturn to lead, Jupiter to tin, Sol to gold, Venus to copper, Mercury to quicksilver, and Luna to silver, with Mars being removed from the list.⁵² The connection between these planets and metals to the ranks of Knight for Saturn, Prince for Jupiter, Earl for Venus and Luna combined, King for Sol, Duke for Venus, President for Mercury, and Marquis for Luna is unusual, as, with the exception of the Solar powers often evident in the Kings and the Saturnian traits of the sole Knight, Furcas,⁵³ there are few consistent correspondences between those ranks and the particular sensibilities of each planet. Despite this, it remains apparent that the attribution of the ranks of the feudal system to planets and metals serves the purpose of revealing the essential esoteric links between infernal spirits, planetary energies, and the physical substances of the Earth.

The attribution of specific ranks to certain times of day also seems rather unusual in the Lesser Key, with the chief Kings cited as being bound between 9 a.m. and noon, then from 3 p.m. till sunset, Marquises from 3 p.m. till 9 p.m., then from 9 p.m. till dawn, Dukes from sunrise till noon, Prelates or Princes in any hour of the day, Knights from dawn till sunrise or from 4 p.m. till sunset, Presidents at any time except during the twilight of evening “unless the King whom they are under be invocated too,” and Counts or Earls at any hour of the day. These attributions reveal that there is a certain relevance to the daily position of the Sun that should be considered when invoking spirits, though there is little reason evident in the pattern demonstrated, especially when instructions such as those relating to Marquises state that they may be invoked from 3 p.m. till 9 p.m. then also from 9 p.m. till dawn instead of just from 3 p.m. till dawn are considered. Such anomalies may be suggestive of either an untold factor being behind the range of hours being divided in such ways or that the hours presented in the text are rather arbitrary and vaguely hint toward the importance of the

power the Sun has over the spirits. In this work, such elements have been simplified by assigning each six-hour quarter of the day with the cardinal direction that corresponds with the celestial position of the Sun at the time in question, which is in natural alignment with that of its Cardinal King.

The final celestial consideration found in the Lesser Key relates to which of the Lunar Days should be observed when invoking the spirits. These are cited as the second, fourth, sixth, eighth, tenth, twelfth, and fourteenth days of the cycle when the Moon is in its waxing phase, assumedly due to the malefic nature of the waning Moon enhancing the baneful nature of the spirits. The inclusion of these Lunar Days reveals a similarity to the *tithis* of Vedic astrology,^{[54](#)} each of which was set over the thirty 12° intervals that mark the Moon's synodal passage around the Earth,^{[55](#)} with each of its two fifteen-day cycles repeating itself in the Moon's waning period once its midpoint had been reached at the Full Moon. Such patterns were also evident in the astrological systems of the Greeks,^{[56](#)} while the Picatrix states that the days where the Moon forms a Sextile, Square, Trine, or Opposition to the Sun were auspicious due to the Moon receiving the energies of the Sun at such times. Despite these apparent similarities, none of these systems particularly fit with the pattern described in the Lemegeton, with the *tithis* being no more malevolent or destructive on odd-numbered days, while the aspects the Moon becomes strengthened by due to its contact with the Sun mentioned in the Picatrix roughly occur on the fifth, eighth, tenth, and fifteenth days of the cycle.

Another possible influence over the Lunar recommendation are the days chosen to recite the various orations of the Ars Notoria, though with these being the fourth, eighth, twelfth, sixteenth, twenty-fourth, twenty-eighth, and thirtieth days of the month, they too fail to correlate in the same manner. With no reason apparent for this seemingly random recognition, then, it appears to be the case that such a recommendation acts as a general communication that the cycles and transits of the Moon should be regarded as important when working with spirits. The position of this work is that it is preferable to regard the Moon's transits through the Zodiacal signs and Lunar Mansions, with the former of these coming with a series of recommendations in the Greater Key of Solomon, which holds many solutions to the mysteries contained in the Lesser Key.^{[57](#)}

While attempts were made to demonstrate decanate attribution to the daemons of the Lemegeton in the works of the Golden Dawn, their basis is

largely restricted to the placement of the seventy-two Shemhamephorash Angels over the daemons in the manner that is solely attributed to the inventiveness of Thomas Rudd rather than any solid, traditional basis. While assigning two Shemhamephorash Angels to each of the decans does not present a problem in itself, any application to the seventy-two spirits of the Lesser Key of Solomon in strict accordance with those angels proves difficult, not least due to the various ways that the number and sequential positions of those spirits change from text to text. Despite this, it is still possible that the Lemegeton's final count of seventy-two spirits reflects a decanate mystery, though it is more likely to have been chosen to reflect the Arabic and Talmudic traditions surrounding the legends of Solomon, which in turn have a possible basis in the seventy-two five-day weeks of the Egyptian Solar year or the seventy-two daemoniac conspirators led by Set and an Ethiopian Queen⁵⁸ who slew Osiris and scattered his body parts throughout Egypt.



St. Anthony is tormented by seven hell-born creatures; an engraving by Martin Schöngauer c. 1480-90. The Metropolitan Museum of Art, New York.

II

TERRESTRIAL MANIFESTATION

A fundamental aspect of the astrological nature of daemons that became increasingly apparent throughout the last section is their hierarchical structure. From the authorities and archons of the Gnostic texts and the princes and kings of the late medieval grimoires, the consistent factor in the origins of daemons is higher Zodiacal and planetary rulers who emanate “downwards” into the sublunary sphere to form distinct lesser entities who are capable of manifestation in a variety of different forms. Pseudo-Psellus¹ classifies these daemoniac entities as:

- i. Leliourios—Fiery in nature and dwelling in the air above us having been expelled from the regions close to the moon.
- ii. Aerial—Daemons that roam the air around us, deceiving men's minds, impelling them to commit unlawful and lustful acts.
- iii. Earthly—Daemons that roam the land around us, acting similarly to the spirits of the air.
- iv. Aqueous/Marine—Daemons that live in fresh and salt water, drowning all who approach them.
- v. Subterranean—Daemons that dwell under the Earth.
- vi. Lucifugus—Underworld or Charonian spirits that, hating light, dwell in cold darkness, are eminently malicious, lack sensibility, and destroy men's intellects.

In these classifications, we see these sublunar daemons forming in all four of the classical elements. The spirits of each subtype gradually become “denser” and more malign in nature and less adaptable and intelligent the further down the “chain” they appear, until we come to the Subterranean spirits who have a nature somewhere between the earthly and the chthonic regions, and the Lucifugi, which represent the purely chthonic spirits. Being sublunar, they occupy a position that is marginally present in the physical world, yet not fully formed in the way that biological creatures are. These can be thought of as denizens of the Lunar sphere of Yesod in the Qabalistic system that are particularly aligned with the Zodiacal Cycle as expressed in the twenty-eight Lunar Mansions. Yet, as the previous chapter demonstrated, this is only the most immanent aspect of their manifestation, with their origins ultimately transcending the seven planets and being found in the thirty-six decans, the constellations, and the fixed stars.

As mentioned above, daemons, as *Eidola*, were bodiless yet still had a degree of solidity due to their essential interaction with matter and can therefore be coerced in physical ways, including the use of threats, violence, and torture in order to bring their service. In the Pseudomonarchia Daemonum's entry for the spirit Bileth, a tool described for doing this when he proves difficult to conjure is the Chain of Spirits.

Then let the exorcist or conjuror take heed to himself; and to allaje his courage, let him hold a hazell bat in his hand, wherewithall he must reach out toward the East and South, and make a triangle without besides the circle; but if he hold not out his hand unto him, and he bid him come in, and he still refuse the bond or chain of spirits; let the conjuror proceed to reading, and by and by he will submit himselfe, and come in, and doo whatsoever the exorcist commandeth him, and he shalbe safe. If *Bileth* the king be more stubborne, and refuse to enter into the circle at the first call, and the conjuror shew himselfe fearfull, or if he have not the chaine of spirits, certeinlie he will never feare nor regard him after.

A clarification of the nature of the Spirit Chain, also called the Lesser Curse, appears in the Lesser Key of Solomon, in which it was described as a tool used to intimidate the spirit into submission by means of the divine names Adonai, Zabaoth, and Amioran alongside threats to intensify its

infernal torment. As seen in the Testament of Solomon, where each demon is subject to a thwarting angel and can be punished for disobedience by being flogged with thongs of oxhide, such forms of coercion have their origins in a worldview that believes such spirits to be the enemies of a particular god. The Solomonic approach of constraining through threats, punishment, and binding is not in line with this work's understanding of how daemons should be approached. More favorable is that of Arabic magic, which seeks to persuade spirits by offering prayer, fumigation, and sacrifice, which establishes a respectful approach in which a relationship of mutual interest is established with spirits over a period of time rather than treating them as slaves or servants to fulfill petty whims before being discarded. Despite this preference, Anselmi's variable approach to conjuration is notable, teaching that

daemons of a benign nature readily comply with the magician's will with little more than a prayer or invocation; less benign ones require fumigation, sacrifice, and a ritual of conjuration; while the most malignant or stubborn of spirits require full coercion through threats and constraints in order to manifest and obey.

While the habitual practice of inflicting pain or torture on spirits is discarded in the preferred method of approach justified here, an aspect of the Spirit Chain that remains useful is that of a hierarchy that is called upon in order to manifest a spirit. In this methodology, each name called in an evocation can be viewed as part of a chain that begins in the celestial realm, descends into the sublunar realms, then finds its completion in the terrestrial world. The nature of this chain of command is demonstrated in Richard Greenfield's study on late Byzantine demonology,² which suggests that the separation between the “orthodox” and “alternative” views of daemons is paramount to their role in magic. In the former, there is a monistic Devil in charge of hell's denizens, who act as little more than slaves and are generally impotent unless God compels them to act in a particular fashion. In the alternative view, however, daemons exist within a graded hierarchy of autonomous beings that form a chain of command from highest to lowest, with those lower down the chain being bound to the magician's service by invoking the command of those higher up in it. Although these lower spirits are independent entities in their own right, they can also be understood as emanations of higher spirits, some of whom

mirror their progenitors so closely that they take on almost identical forms to them.³

Although the entire chain is ultimately bound top-down by the names of the Trinity, the angels, the saints, and the Virgin Mary in the magical traditions of Christendom, the names themselves are entirely variable depending on one's religious background and can be thought of as invocations of the cosmic order from which the chain itself emanated. In the Gnostic texts and the Testament of Solomon, the highest name called upon was Sabaoth, a “Marsian” name of Yahweh which represents his ability to control vast heavenly armies. Within the hierarchy of the Testament, the ruler of the daemons subject to the power of Sabaoth is Beelzeboul.⁴ As the exarch of the demons, Beelzeboul's power is a worldly, imminent one that makes spirits' visible and physical manifestation possible and includes the ability to manipulate matter in accordance with the magical will of the one summoning them.

Although invoking the names of Yahweh as the highest God is acceptable to use as a shorthand for the high cosmic origins of the spirits, the names of any deity of equivalent authority can be equally utilized so long as the hierarchical principles they represent are understood. As the ultimate power over all such spirits, it is also feasible that the name of Lucifer, the androgynous progenitor from which all of the spirits below him emanated, may be seen as the highest link in the Spirit Chain, though the concept of the Throne of Glory from which he himself emanated should not be discarded.

As seen through the ancient and modern views that bracket the fire-and-brimstone attitude of medieval Europe, there are alternative ways of viewing the Chain of Spirits as a hierarchical chain of command rather than as a physical constraint that bears resemblance to the fetters of hell's dungeons. The torture-and-torment approach is rightly seen as an unnecessarily sadistic element of the art that had little place in the pagan forms of conjuration found in the Greek Magical Papyri, in which conjurations are performed by god names alone rather than through threats of direct violence from the practitioner, as Jeu the Hieroglyphist reveals in his letter regarding the rite of the Headless One⁵:

Write the formula on a new sheet of papyrus, and after extending it from one of your temples to the other, read the six names,⁶ while you

face north, saying, “subject to me all daimons, so that every daimon, whether heavenly or aerial or subterranean or terrestrial or aquatic, might be obedient to me and every enchantment and scourge which is from God.” And all daimons will be obedient to you.

The notion of threatening or punishing a spirit is also notably absent in syncretic traditions such as Vodou and Quimbanda, which treat the spirits with respect and feature the development of personal relationships with them as the key to initiatory development. As an effective method of conjuring spirits without recourse to threats of torture, the hierarchy of Quimbanda demonstrates the concept of the Spirit Chain particularly well, even though practical work with its spirits does not require any form of coercion using the names of those higher up in the chain. In it, the first principle is an office shared between Capeta, the Devil, and the Maioral, who equates to St. Michael. Following them is Exu Lucifer, who is sometimes equated with the Maioral and sometimes seen as an emanation of him. Following him comes the second principle, Exu Mor, who is Belzebub, while the third is Exu Rei das Sete Encruzilhadas, who is Ashtaroth. Under each of these chiefs come the ruling Exus (male principles) and Pomba Giras (female principles) of the Seven Kingdoms, which are those of the Crossroads, the Cross, the Woods, the Cemetery, the Souls, the Harp, and the Beach. Each Kingdom is further divided into nine sets of “Peoples” with their own ruling Exu, who are in turn ruled by the Exu and Pomba Gira that govern their overall kingdom. In summary, this form of hierarchy is fourfold with the primary quaternity of Capeta/Maioral and Exus Lucifer, Mor, and Rei as the first tier, the rulers of the Seven Kingdoms as the second tier, the rulers of the sixty-three “Peoples” as the third tier, and the denizens of the “Peoples” themselves as the fourth. Although the spiritual assistants one obtains in the methodology of Quimbanda do not explicitly state that the calling of divine, hierarchical names is paramount to success, the fact that the Exus and Pomba Giras exist within a hierarchical structure that so closely resembles those of medieval grimoires, especially the *Grimorium Verum*, suggests that the Spirit Chain is still a factor to consider, if in a more silent and implicit way: for just as Sabaoth is the ultimate power called upon in the Testament of Solomon and the Trinity or Tetragrammaton is called upon in Christian-based works, the ultimate spiritual progenitor in Quimbanda is Nzambi,

the God of the Celestial Mysteries and Creator of Heaven and Earth, who appointed the primary Exu as the spiritual guardians of his creation just as the celestial entities and daemons or “Watchers” were appointed such roles in the Western traditions.

Despite this essential similarity between the divine, hierarchical structure of Quimbanda and the grimoires of the Late Middle Ages, a very significant difference between them is the way that the spirits are approached and treated. In Quimbanda, initiation is facilitated by two gateway spirits, one of a “personal” nature and one of a “working” nature, whose identities are revealed through a divinatory process undertaken by an experienced Quimbandero clergyman or Tata. Once a relationship with one's Exus is established, their assistance is called upon in personal and spiritual works through which one may eventually ascend to the level of an Exu oneself postmortem. As well as mirroring the nature of the Legbas in Haitian Vodou and the spirit Scirlin in the *Grimorium Verum*, such gateway spirits also reflect the nature of the daemoniac assistant obtained via the *Spell of Pnouthis* in PGM I: 42–195, which has the power to persuade gods and goddesses on one's behalf. Of this spirit, which is also described as an angel, Pnouthis states:

It is acknowledged that he is a god; he is an aerial spirit which you have seen. If you give him a command, straight away he performs the task:

he sends dreams, he brings women, men without the use of magical material, he kills, he destroys, he stirs up winds from the earth, he carries gold, silver, bronze, and he gives them to you whenever the need arises. And he frees from bonds a person chained in prison, he opens doors, he causes invisibility so that no one can see you at all, he is a bringer of fire, he brings water, wine and bread and whatever you wish in the way of foods: olive oil, vinegar—with the single exception of fish—and he will bring plenty of vegetables, whatever kind you wish, but as for pork, you must not ever tell him to bring this at all! And when you want to give a dinner, tell him so. Conjure up in your mind any suitable room and order him to prepare it for a banquet quickly and without delay. At once he will bestow chambers with golden ceilings, and you will see their walls covered with marble—and you consider these things partly real and partly just

illusionary—and costly wine, as is meet to cap a dinner splendidly. He will quickly bring daimons, and for you he will adorn these servants with sashes . . . He stops ships and again releases them, he stops very many evil daimons, he checks wild beasts and will quickly break the teeth of fierce reptiles, he puts dogs to sleep and renders them voiceless. He changes into whatever form of beast you want: one that flies, swims, a quadruped, a reptile. He will carry you into the air, and again hurl you into the billows of the sea's current and into the waves of the sea; he will quickly freeze rivers and seas and in such a way that you can run over them firmly, as you want. And especially will he stop, if ever you wish it, the sea-running foam, and whenever you wish to bring down stars and whenever you wish to make warm things cold and cold things warm, he will light lamps and extinguish them again. And he will shake walls and cause them to blaze with fire; he will serve you suitably for whatever you have in mind, O blessed initiate of the sacred magic, and will accomplish it for you, this most powerful assistant, who is also the only lord of the air. And the gods will agree to everything, for without him nothing happens . . . And he will tell you about the illness of a man, whether he will live or die, even on what day and at what hour of night. And he will also give you both wild herbs and the power to cure, and you will be worshipped as a god since you have a god as a friend.

By obtaining such a celestial assistant—which bears a degree of similarity to the concept of the Holy Guardian Angel of Thelema and the Book of Abramelin—one has a vast repertoire of magical powers at one's disposal, many of which are mirrored in the spirit lists of the grimoires. The method by which such an assistant is obtained is by appealing to higher divine powers, which in the case of the Spell of Pnouthis are Helios and Selene, a male Solar principle and a female Lunar principle, suggesting that the essence of the personal daemon one is granted is born of the Solar cycles of the Zodiac and its decans and the Lunar Cycles of the Phases and Mansions.

THE FOURFOLD HIERARCHY

Another way to understand the hierarchical nature of the Spirit Chain can be found in the four levels of hierarchy found in the Canaanite religion. According to Lowell K. Handy,⁷ this hierarchy consists of Authoritative Deities, Active Deities, Artisan Deities, and Messenger Deities. Authoritative Deities include gods such as El and Asherah, the pantheon's ultimate authorities, who act as “wise administrators” but take little direct action. In the grimoires, this hierarchical level is related to the triad of Lucifer, Belzebuth, and Satan, while in human civilization it relates to the head of state, monarch, or the law-making authority of government. Active Deities include Ba'al, Anat, Mot, and Shapshu, the children of El and Asherah, who have been granted authority to rule various portions of the cosmos. In the grimoires, this hierarchical level is related to the Elemental Kings, while in human civilization it relates to the civil or federal infrastructure of the state that carries out the administrative functions of the government. Artisan Deities include Kothar-wa-Khasis, the “skilful and wise” who involves himself with practical skills such as smithing, engineering, and building. In the grimoires, this hierarchical level is related to the “rank and file” spirits that make up the main bodies of the spirit lists, while in human civilization it relates to the people who carry out the practical or infrastructural functions of society such as law enforcement, the military, and other civic duties. Messenger Deities include Gpn w-Ugr, who are two single-purpose gods akin to the angels of the Abrahamic religions who exist only to obey the will of the higher-ranked gods. In the grimoires, this hierarchical level is related to the legions that serve of the rank and file spirits, while in human civilization it relates to the general populace or “governed classes” as a whole.

As well as displaying the same quaternary nature as the four elements, which pseudo-Psellus described as becoming coarser in nature as they solidified into matter, this hierarchical structure also reflects the fourfold nature of the Tetragrammaton and the four “worlds” it represents in the Qabalah. While the Sephirah of the Hebrew Tree of Life form few cogent links with the system of magic revealed in the grimoires, the classical planetary and elemental attributions superimposed over the Tree in the later Hermetic Qabalah demonstrate the essence of this system well. For

this reason, viewed as a primer that aids the budding initiate to develop a deeper understanding of the nature of the planets, the elements, the Zodiac, and the general principle of emanation that pervades the art of Goetia, a foundation of Qabalistic knowledge can be seen as a desirable rather than essential tool in the armory of the Goetic magician. What is more important, as the previous chapter has demonstrated, is a thorough grounding in astrology.

RANKS

The hierarchy of grimoires such as the Book of Offices follows a fourfold pattern consisting of the Ruling Triad, the Elemental Kings, the rank and file spirits, and the legions of lesser spirits. Of these four Orders of spirits, those of the second and third tiers are given ranks based upon the feudal system of the Middle Ages. Anselmi states that this order was established to distinguish a method of rulership within the daemons of each elemental race, with each element having its own king “to which each multitude of individuals in its race is obedient.” Initially, in the *Livre des Esperitz*, the spirits were divided into six ranks, being Kings, Princes, Dukes, Marquises, Counts, and Lords, but by the time the Book of Offices was compiled, this number increased to twelve, possibly to reflect a Zodiacal expression.

	Rank	Number of Spirits (Book of Offices)
1	King	12 or 13
2	Prince	17 or 16
3	Marquis	5
4	Knight	4
5	Ruler	6
6	Captain	2
7	Prelate	1
8	President	1
9	Lord	8
10	Duke	11
11	Earl	7
12	Count	3
	Total	77

Figure 8. Ranks of the first Book of Offices Spirit List. The variation in the number of Kings and Princes comes from the dual-rank status of Varbas, who is described as a King or Prince.

As seen in [Figure 8](#) above, the total number of ranked spirits in the Book of Offices list adds up to seventy-seven.⁸ This establishes a point of

curiosity, as both the Pseudomonarchia Daemonum and Lemegeton, despite them having sixty-nine and seventy-two named spirits in their respective lists, also feature a total of seventy-seven ranks due to the way they attribute “dual-rank” status to certain spirits (see [Figures 9](#) and [10](#)).

		Pseudomonarchia Daemonum			Lemegeton		
	Rank	Pure	Hybrid	Total	Pure	Hybrid	Total
1	Kings	7	3	10	7	2	9
2	Princes	4	2	6	6	1	7
3	Earls	4	6	10	5	5	10
4	Presidents	10	3	13	9	4	13
5	Dukes	19	4	23	23	0	23
6	Marquises	13	1	14	14	0	14
7	Knights	1	0	1	1	0	1
	Total	58	19	77	65	12	77

Figure 9. “Pure” and “hybridized” ranks of the spirits of the Pseudomonarchia Daemonum and Lemegeton.

Hybrid Spirits				
	Pseudomonarchia Daemonum		Lemegeton	
1	Pruffas	Prince/Duke	Botis	President/Earl
2	Barbatos	Earl/Duke	Marax	President/Earl
3	Roneve	Marquis/Earl	Ipos	Earl/Prince
4	Gaap	President/Prince	Glasya-Labolas	President/Earl
5	Murmur	Duke/Earl	Ronove	Marquis/Earl
6	Vine	King/Earl	Gaap	President/Prince
7	Zagam	King/President	Vine	King/Earl
8	Decarabia	King/Earl	Zagan	King/President
9	Zaleos	Duke/Earl		
10	Ipes	Earl/Prince		

Figure 10. The hybridized spirits of the Pseudomonarchia Daemonum and Lemegeton.

A possible explanation for this is that the compiler of the Book of Offices may have wished to express the astrological nature of the spirits by

featuring twelve “Zodiacal” ranks over a total of spirits that reflects the planetary number seven being multiplied by eleven, the Qabalistic number of magic expressed in the word **דוא** (*aud*). A feasible purpose for doing this would lie in the intent of making the contents of the list a cyphered expression of the principles of Zodiacal, Qabalistic, and planetary magic through the numbers twelve, eleven, and seven. The compilers of the *Pseudomonarchia Daemonum* and *Lemegeton* lists, showing an awareness of this intent, made the numerical expressions of the ranks purely planetary in nature, mirroring each of them with the seven planets (although Mars is concealed) and their talismanic metals while retaining the Book of Offices' Qabalistic code of $7 \times 11 = 77$ with the total number of ranks expressed.

III

THE SEVEN CHIEFS

THE RULING TRIAD

Lucifer

The triad at the top of the hierarchical structure of the *Livre des Esperitz*, the Book of Offices and, by extension, the *Pseudomonarchia Daemonum* and *Lemegeton*, comprises Lucifer, Belzebuth, and Satan. The chief of these is Lucifer, the Father of all Devils. He is described as a being of great beauty whose vanity led him to become the sovereign of hell, or as “a boy of very fine appearance, greater than can be described,”¹ whose eyes flash like the Sun and become flooded with redness when he is angry. Such is the profundity of his residence in the underworld that he may not be called upon directly, yet it is by his power that all other daemons are permitted to be conjured and bound by the magician. From the description of his person, we can ascertain that his nature, like that of Belzebuth who follows him, is predominantly Solar, as, according to the Greater Key of Solomon, spirits who appear in beautiful forms “are created from the Vapours of the Sun.”² As far as their characters go, such daemons are filled “with pride, vanity and conceit,” are particularly clever, and “show great ostentation and vainglory in their dress” while boasting “of possessing mundane beauty and all sorts of ornaments and decorations.”

It is clear from the brief entries concerning him in the grimoires that Lucifer holds an exalted position, being unreachable in his abodes but for the intercession of those spirits that rank below him. In the Book of

Offices, however, his exaltation appears to be shared by a mysterious spirit named Tantavalerion, who, like Lucifer, is the name “by which all other devils may be conjured and bound.” The name Tantavalerion³ is one that appears to be unique to the Book of Offices and, despite the claims related to its importance, is not one that features in the exalted hierarchies.⁴ This leads us to question whether Lucifer has an esoteric but coequal ruler, or whether Tantavalerion—who is also called Golgathell, meaning “Skull God”—is but an epithet of Lucifer.⁵



Lucifer. Illustration for Dante Alighieri's Divine Comedy. Cornelis Galle. ca. 1590–ca. 1600.

In the traditions of Christianity, which are best exemplified by Dante's depiction of his imprisonment in a frozen lake in the depths of hell, Lucifer's deafness to the imprecations of magicians is the product of his

ignorance, his impotence, and his utter desolation, which all render him unable to act in any independent manner. In the neo-Gnostic and magical traditions inspired by the serpent-worshipping Ophites, however, his remoteness can be interpreted as an indicator of the exalted position he holds as the bringer of the light and wisdom of the God who dwells beyond the material cosmos. Other traditions, such as those of the Fraternitas Saturni, hold an alternative view of these Promethean virtues by asserting that he is in fact the divine Logos or Demiurge who began the war in heaven by creating the cosmic order.⁶ In celestial terms, the Fraternitas Saturni associate him with Saturn's "higher octave," making him the bearer of the dark, leaden qualities of that planet in a higher cosmic sphere, while on an initiatory level, they attribute him a role that is in accord with the Theosophical notion of the Guardian of the Threshold—the dark force that greets the aspirant with tumultuous challenges as they tread the path of divine knowledge. In this respect he has both a high-celestial aspect and a more imminent "astral" or sublunar manifestation as the initial gatekeeper of the initiatory path.

Although he is named the Father of Devils, Lucifer is best conceptualized as an androgynous archetype that symbolizes the conjoined aspects of male and female in union. Such a figure features strongly in the alchemical symbols that depict the accomplishment of the Great Work in the principles of Thelemic Sex Magick⁷ and Eliphas Levi's hermaphroditic depiction of Baphomet. In this respect, Lucifer bears a significant similarity to the primeval hermaphroditic deity Phanes of Greek Orphism, who, like Lucifer, possesses a name that relates to his being a "bringer of light." According to the *Orphica*, Phanes's form was either that of a gold-winged being with the head of a great serpent and bulls' heads growing from his flanks⁸ or of a beautiful, golden-winged figure with a serpent coiling around its body. The egg he hatched from is described by Athenogaras⁹ as being formed by a creature named both Herakles and Kronos,¹⁰ which arose from the primal waters of Hydros in the shape of a creature with the heads of a lion, a bull, and a man.¹¹ Around the egg a primal serpent was wound, which constricted itself around the shell of the egg until it split into two halves. The upper half became the male principle of the heavens (Uranus) and the bottom half the female principle of the Earth (Gaia), while the content of its interior was Phanes, who represents

the mingling of these male and female energies to produce a form that represents both heaven and earth at once.¹² In such a form, the “bringer of light” is the celestial principle of spirit that pervades and unites the cosmos with its essence and represents the same principle of “above” (Uranus) and “below” (Gaia) as that expressed in Hermetic philosophy. In this sense, the Luciferian principle represented by Phanes is revealed to be the very essence of Gnosis and the magical force in its highest cosmic form, though the Unseen Mover—that force which was responsible for the manifestation of the egg, its creators, and the serpent that entwined it—remains utterly ineffable.

As the manifestation of light hatched from the primordial egg, Phanes-Lucifer can be seen as the principle brought into being by the formula *Fiat Lux*, “let there be light,” uttered in the opening lines of Genesis, and represents the first thing the Divine Presence had to create in order for the cosmos to exist. In Qabalistic thought, this primeval light is Kether, the first point manifested from the Ain Soph Aur, while in Thelemic cosmology, it is the Wingéd Snake of Light, Hadit—who bears no small resemblance in its appearance to the winged, serpentine form of Phanes—which was brought into being from the infinite Nothingness of Nuit.

The builder of cosmic matter, the demiurge, is an emanation of the primordial light that is accounted for in the Orphic myths by Zeus's theft of Phanes's scepter of power from Kronos, who had seized it from his forebear Uranus, to whom it had been granted willingly by his mother Nyx, who in turn received it from her father Phanes. After seizing it, Zeus created the Olympian gods in order to establish his own line of power, though in other accounts Zeus ate the body of Phanes in order to absorb his light as his own within his gut—which symbolized his unity with the entirety of the universe—before distributing the divine light he emitted among his own children, the gods. It is this same light that Prometheus, who can be seen as a lower reflection of Phanes, distributed to humanity, thereby bringing the wrath of Zeus down upon him. The infernal punishment Prometheus, and later Tantalus, suffered for distributing the divine fire in such a way prefigures the Christian motifs surrounding Lucifer as the heavenly rebel who challenged the authority of heaven by revealing the fruit of the Tree of Knowledge to Adam and Eve. In essence though, the Promethean form of the serpent of Eden is still but a reflection of the Great Serpent he manifested as before the inception of the world.

Although Lucifer is ultimately of a celestial nature, his force and presence are immanent in the cosmos. The celestial daemons born of his splintered light reflect this immanence in their roles as intermediaries, spanning all of material existence from the stellar to the sublunar, terrestrial, and chthonic regions. Their pervasiveness places them in close contact not only with the stars, the planets, and the elements, but also with the collective “underworld” of mankind's psychic strata,^{[13](#)} and it is this proximity that can be sensed through the phenomena of Gnosis. In the language of Genesis, this Gnosis is the fruit offered by the divine serpent when he inspires the drive toward the Great Work.

Belzebuth

After Lucifer's entry into the universe, the hierarchy of spirits found in the grimoires may be viewed as the fruit of his emanations. Being androgynous, this initial emanation can be thought of as having produced a male principle, Belzebuth, and a female principle, Ashtoreth, whose names are reflected in the divine coupling found in the second order of gods of the Canaanite pantheon. Once manifested, their coupling led to the generation of all the other daemons of the sublunary domain. Among the greatest of these daemons are the four Cardinal Kings—two of which are male in appearance and two of which are female—who were given rulership over the four elements of the terrestrial realm and are collectively ruled by the archdaemon Satan, who governs the totality of the elements. In the line of texts following the traditions of the *Livre des Esperitz* and the *Book of Offices*, it is Satan rather than Ashtoreth who features in the ruling trinity, possibly due to the emphasis these works place on the aerial spirits and the Elemental Kings, whom Satan rules. Yet Ashtoreth's presence in place of Satan in the ruling triumvirate of the *Grimorium Verum* and *Grand Grimoire*—where the Elemental Kings do not directly feature—reflects her position as one of the preeminent emanations of Lucifer. As this work is primarily concerned with the grimoires that have Lucifer, Belzebuth, and Satan as their chiefs, Ashtoreth is mentioned here only in passing but is considered more fully in the analyses of the spirits derived from her, the foremost of whom are Oriens, Paymon, Astaroth, and the multiple variations of the spirit Beleth.

Belzebuth, as an expression of Ba'al, is the brother and consort of Ashtoreth, has a constant presence throughout all of the texts, and manifests in them through emanations such as Baall, Belial, Berith, and Balam. He rightfully holds the title “the Prince of Devils” and commands millions of spirits but, unlike Lucifer, he can be conjured directly. But if one wishes to call him, the correct conjuration must be said while facing East in a circle fumigated with amber, lignum aloes, and mastic. If this conjuration is performed incorrectly, he may feel compelled to kill the one who calls him, but once he has been called—which should only be done in fine weather—he will appear in a beautiful form for half an hour, bring gold and silver, make one an expert in sciences, give true answers of all things, reveal the secrets of the underworld, teach of the treasures and “mutilated things” of the Earth, and grant a familiar that will serve the conjurer for life.

As with Lucifer, his beautiful appearance is a signifier of his Solar nature, as is the necessity to call him only when the weather is fair, which the Greater Key of Solomon explains the importance of by stating that the invocation of Solar spirits “should be performed in clear, serene, mild, and pleasant weather, without any great tempest or agitation of the air, which should not be troubled by winds [as] they will not come when the Air is troubled or agitated.” The reason for this, the Key states, is due to spirits having “neither flesh nor bones,” and being “created of different substances” meaning that they should only be invoked when the weather is clement and “in the direction of the East.”¹⁴

As the primary manifestation of the subcategories of daemons the present work refers to as “Baalim,” Belzebuth's historical roots lie with the Canaanite gods denounced as false idols by the Hebrew prophets in their long and often fruitless fight against apostasy. The origins of this ideological struggle largely derive from the scions of Jacob's inability to refrain from the practices of polytheistic religious expression that their neighbors still happily indulged in. During the Babylonian Exile, the Deuteronomists—whose theology was propped up on the fidelity of the Hebrews to Yahweh—employed this propagandist device with particular voracity, titling the gods of Canaan and the surrounding regions “abominations” and “demons who were no gods.”¹⁵ This attitude remained largely intact during the spread of Christianity throughout Europe, with John Milton's *Paradise Lost* reflecting the centuries-long survival of this

belief with its opening explanation that the gods of Canaan were identical with the angels who fell with Satan,¹⁶ though the concept of the Communion of Saints made that religion more palatable to those unwilling or unable to put aside the reverence of tribal gods and ancestors in its early days. So mutable was the nature of the developing Church when it came to its efforts to proselytize that even a god as “demonic” as ODinn could be remolded into a sufficiently Christ-like figure if the locals proved too stubborn to visualize and understand Jesus Christ as Rome saw him.¹⁷

A syncretism of gods and saints similar to that employed by the Roman Church in Europe 1,500 years ago is observable today in the spiritual traditions in the Americas such as Vodou, Santeria, and Palo. Having developed in less rigid spiritual climes than the Dark and Middle Ages of Europe, these remarkable religions have allowed their practitioners to keep ancient traditions preserved in newer forms without having to unduly segregate their gods, spirits, and ancestors into strict categories of the permitted “saintly” and the prohibited “demonic.”

After the Babylonian Exile, which the Scribes retrospectively saw as the reason for Yahweh's removal of his chosen people from the Promised Land, reactionary literature attributed to the Prophets of Israel was compiled as a Scribal Construct¹⁸ to coerce the Hebrews toward an entirely exclusive relationship with their patron deity. A notable example of the punishments meted out to apostates in these coercive texts can be found in the fate of King Ahaziah,¹⁹ who, after receiving an injury, sent messengers to the city of Ekron to consult its god, Ba'al Zeboul, to see if he would recover from it. The God of Israel, offended by the king's idolatry, informed him through the prophet Elijah that he would die before he left his sickbed, which he swiftly did. Much of the Old Testament revolves around such incidents of apostasy and Yahweh's jealous reprisals, and far from the least of these apostasies were those of Solomon, who, in his old age, turned his devotion to Ashtoreth, Chemosh, and Molech. Such infidelities led to fierce condemnation from the prophets and scribes whose invective often took the form of fantasies about destroying the towns and strongholds that Yahweh's rival deities were the patrons of, as seen in Zephaniah 2:4, which states:

For Gaza shall be forsaken, and Ashkelon a desolation: they shall drive out Ashdod at the noon day, and Ekron shall be rooted up.

In this example, the towns mentioned are the strongholds of Dagon, Ashtoreth, and Ba'al. The Hebrew name of the city Ekron, עקרן, translates to “principle,” “law,” “foundation,” and “barrenness” in its original essence, but in the context of Zephaniah it involves a semantic wordplay of the root עקר (*aqr*), which denotes “uprooting” and emphasizes the later threat to “root up” Ekron's people. Similar wordplay is applied to that city's patron deity, Ba'al Zeboul, the Lord of the Exalted Abode,²⁰ whose epithet is twisted into the derogatory Ba'al Zebub—Lord of the Flies—an insult that suggests the consumption of feces, a similar insult to that leveled upon the cult of Ba'al Peor.²¹

Although Ba'al Zeboul was a local deity specific to Ekron—the city to which the Philistines fled following their defeat at the hands of David—the personage of Ba'al transcends its origins as an honorific title for a multitude of gods and comes to be seen as a common, unifying “chief Ba'al” that the regional Ba'als were localized variations of. From around the sixteenth century BCE, this chief Ba'al—the one seen in the Ugaritic *Ba'al Cycle*—was known as Ba'al Zaphon and Ba'al Hadad and had functional overlaps with the Babylonian Marduk and the Egyptian Set. Just as Ba'al Hadad reflected a singular supreme god to the Canaanites, so too did Ba'al Zeboul come, in time, to represent Belzebuth, a singular supreme enemy of the Hebrew God.

Of Belzebuth, the *Livre des Esperitz* states “*fut appelé devant le temps de Salomon Anthaon*,” meaning “he was called, before the times of Solomon, Anthaon.” The name Anthaon is identifiable with that of Antaeus, the giant of Berber and Greek myth who placed Dante and Virgil into the ninth circle of hell in the *Inferno*. The Greek form of this name was derived from that of the Egyptian ferryman god Anti or Nemty, whose cult center was Antaeopolis in Upper Egypt located in the proximity of modern-day Qaw el-Kebir, near the town of Tahta, which is in close proximity to the location of the tomb of the serpent saint Heredy or el-Haridi, whose legend is closely linked to that of the spirit Asmoday.²² Verifying the connection to another underworld ferryman is the alteration made to this passage found in the *Book of Offices*, which states “before the tyme of Solomon [he] was thought to be the God Charon.” While this connection between the ferryman of Hades and the Prince of Devils initially appears dubious, there are a number of interesting possibilities to

consider that may assist with the unraveling of this mystery. The first of these lies in the name of Ba'al Zeboul's city, Ekron, sometimes transliterated as Accaron, which was either absorbed into the mythology of Hades as the river Acheron or was transliterated to represent that name by the Greek scribes of the Septuagint in the last few centuries BCE as an attempt to demonstrate the underworld nature of that city's god.

Adding weight to these possibilities is the probable derivation of Charon's name from the enigmatic underworld deity Horon or Hauron of Canaan, whose identity proves to bear some significant overlaps with that of Ba'al Zeboul. Also recognized as the Phoenician god Choron,²³ Hauron was the god of the biblical Bethoron²⁴ and, as the inscription in the synagogue of Delos proves, was also the chief god of Jamnia—a settlement that was in very close proximity to Ba'al Zeboul's city, Ekron. To the Egyptians of the Eighteenth Dynasty, Hauron was identified as the god Horus, as proved by the inscription of the name Hauron discovered upon a statue of Ramesses II as a child being protected by a Horus falcon.²⁵ According to Albright, this particular association may be connected to Hauron's position as the enemy of Ba'al, whom the Egyptians equated with Horus's archrival Set.

With the root of his name, *haur*, deriving from the Western Semitic term for “the bottom of the well,” the application of the suffix *-on* to create *Hauron* denotes “the deep one”²⁶ or the ruler of the underworld. In this respect, as well as that which led the Egyptians to believe him to be the enemy of Ba'al, Hauron can likely be equated to Mot—Canaan's god of Death—who dwells in the depths of Sheol in a city named hmry, or Mirey, which bears the same linguistic origin as the Hebrew word מהמרת (*mehameroth*), meaning “deep pits.”

If Hauron can be equated with Mot, a son of El, connecting him to Ba'al Zeboul seems troublesome; for Ba'al, the god of life and fertility, is the mortal enemy of Mot and was consumed by him and taken into his bowels, the regions of the dead, for seven years. The imagery of his being consumed by the forces of Death is consistent with that of the Sumerian underworld, Kur, which was passed by crossing the Hubur, the river which “swallowed people,” in the boat of Urshanabi and reflects the role of Charon as the ferryman of dead souls across the Acheron. With Mot's name being synonymous with that of Sheol,²⁷ his consumption of Ba'al

acts as a necessary mode for Canaan's fertility deity to enter the underworld, a theme originating in the descent of the Sumerian Inanna into Kur to attend the funeral of Gugulanna and repeated in Persephone's abduction by Hades.

Once captive in the belly of Mot, Ba'al's absence is mourned by all, for great famines and droughts assailed the land. In a display of the funerary behavior demonstrated in Jeremiah 16:9,²⁸ Ba'al's father, El, and his sister-wife, Anath, lacerate themselves in their grief before eventually devising the means to resurrect their dead kinsman. This eventually comes when Anath wounds and weakens Mot enough to allow Shapash, the Sun goddess and "torch of the gods,"²⁹ to descend into the underworld and rescue Ba'al, who restores himself to his throne on Mount Saphon after subduing his former captor in a great battle.

As the sons of El and Asherah, Ba'al and Mot represent the dualism of life and death expressed as the union of oppositional forces or syzygies that ultimately make them constituent parts of a divine unity. Ba'al's tenure in the underworld, in which he was entirely absorbed within the person of his brother, reflects this oneness in the same manner that the cycle of fertility and infertility's separation into summer and winter represent dualistic concepts expressed through the singularity of the Solar cycle.

The assertion that Ba'al Zebub and Horon are united by a common identity can be demonstrated by a comparison of the ideas of Lowell K. Handy and John Gray, who both propose an identity for the god inhabiting the Brazen Serpent created by Moses to counter the venom of snakes,³⁰ which is consistent with the functions of the Arabian god Hawran, who presided over the spirits of disease and also protected people from snake venom. Handy's proposal was that the Brazen Serpent, which was later anathematized for the idolatrous practices that formed around it,³¹ was linked to Ba'al Zeboul due to his renown as either a healing or oracular god being great enough to pull King Ahaziah into his fatal apostasy.³² Gray, however, asserted that it was equated to Horon, whose cult at Bethoron—like nearby Ekron and Jamnia—was located in the vicinity of the city of Refat, the name of which means "God heals."³³ This collection of centers associated with Horon (Bethoron, Jamnia) and Ba'al Zeboul (Ekron) in such close geographical proximity to Refat suggests that the area was abound with healing cults linked to the Brazen Serpent, which might also

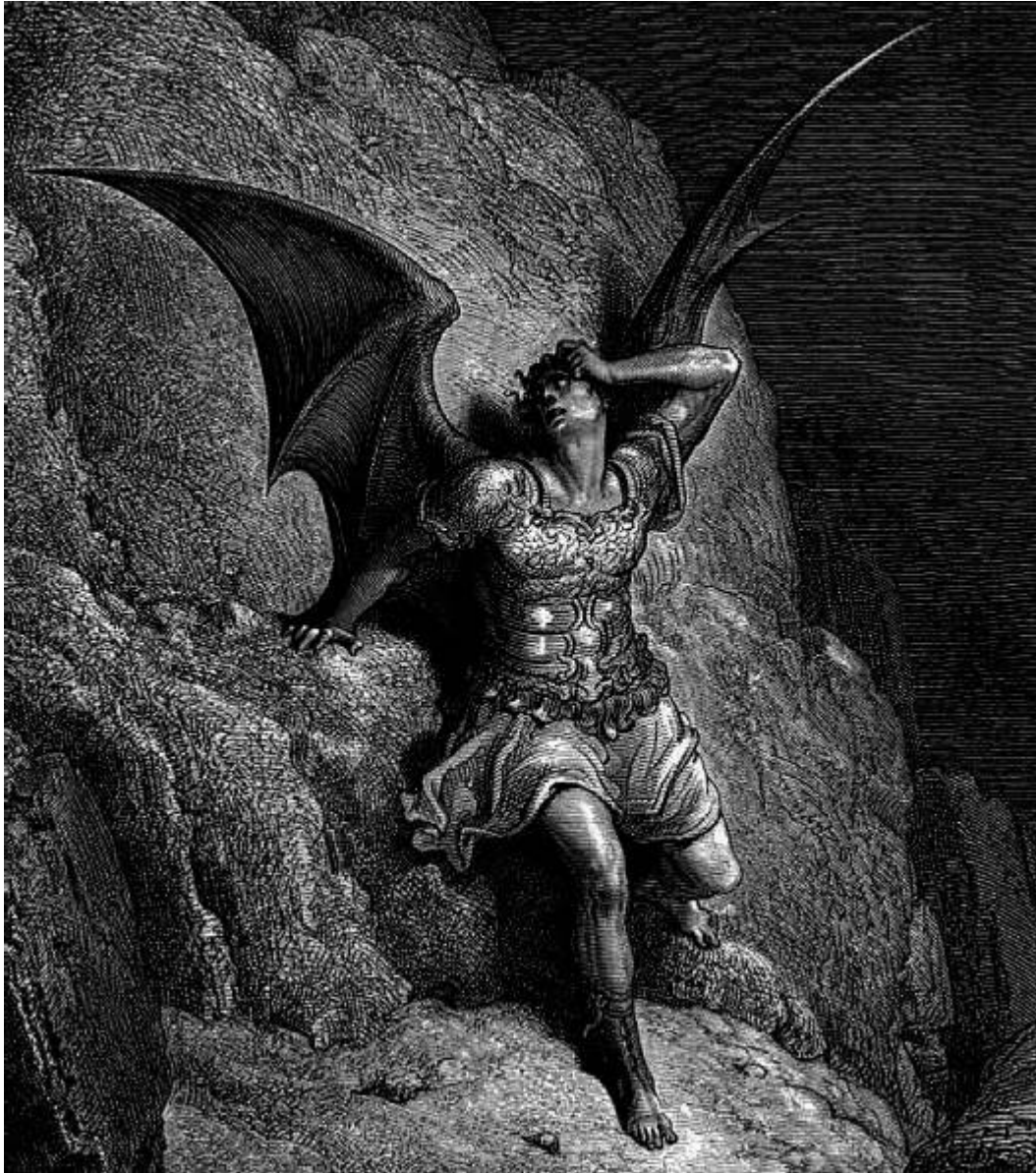
have borne similarity to the cult of Auronas-Asclepius at Ascalon. The equation of Auronas, being another alternative name for Hauron, with Asclepius, the Greek god of healing who received his powers over life and death from a snake, further verifies the likely connection between Hauron and the Ba'al of Ekron.

It is in this conjoined aspect that Hauron can be seen as a unification of the death-god Mot and the fertility god Ba'al in a single form. As such, he may be simultaneously considered as Ba'al Zebub, the underworld Lord of corpse-eating Flies, whose city's linguistic root רקע reflects Mot's "barrenness," and Ba'al Zeboul, the Lord of the High Mansion, whose nature is celestial.

Satan

Like Belzebuth, Satan was considered an Angel of the Order of Cherubim before his departure from the celestial realm, and he expresses a desire to return to his former throne after 1,200 years and will purportedly request the magician to intercede with God on his behalf in order for him to achieve this. He lives in "an obscure air" in close proximity to humankind and is based in the North, which is the direction to be faced when he is conjured. When he appears, it is in a gracious form, though his works are less pleasant than his appearance and include the power "to kill, to destroy, to make blind and to do many mischiefs."

Residing in the Air close to humanity, Satan's presence is more immanent in the material world than those of Lucifer and Belzebuth, who are more firmly rooted in the underworld. As an aerial spirit, which pseudo-Psellus tells us are a race of daemons dedicated to "deceiving men's minds," it is fitting that he took the role of the tempter of the Judeo-Christian fathers, including Christ, whose temptations in the wilderness included bowing down to him for which his reward would be the worldly power that was Satan's to give away. His influence also extends over the four elements through his rulership of the Cardinal Kings, who have the power to cause physical effects in the natural world through their ability to "hurt the land, the sea [and] the trees."³⁴



Satan, as drawn by Gustave Doré, in John Milton's Paradise Lost, 1866.

These statements regarding his power directly reflect the writings of St. Paul, who speaks of Satan as “the god of this world”³⁵ and “the prince of the power of the air, the spirit that is now at work in the sons of disobedience.”³⁶ His position as the exarch of the Elemental Kings may be a contributory factor toward his appearance in the grimoires that follow the line of the *Livre des Esperitz*, but his absence from texts such as the *Grimorium Verum* and *Grand Grimoire*, which place Astaroth as the third element of the triad, is notable. The reason for this appears to be due to neither of those texts directly featuring the Elemental Kings as part of their

integral structure, meaning that Satan is not considered part of their essential rulership. Instead, he is possibly reflected in Satanachia³⁷ in the same way that Astaroth appears further down the ranks of the grimoires that follow the Lucifer-Belzebuth-Satan line of rulership.

Satan's desire to return to his former position is a hope that is also referred to by Milton in his opening argument in *Paradise Lost* and shared by the spirits Marchosias, Amy, and Phenix in the *Pseudomonarchia Daemonum* and Lemegeton, who, like Satan, express a desire to return to the seventh throne after 1,200 years, though the more optimistic Focalor wishes to return to it after only a thousand. In Jewish mysticism, the seventh throne is that of the heavenly realm of Beriah, in which the highest-ranked angels dwell, so the assumption being made here is that these particular fallen angels do not consider their fall to be a permanent one and that their "imprisonment" in matter and the infernal realms is transitory. This voices the heretical view that daemons, and even Satan himself, are redeemable, though Weyer adds dogmatic refutations of this in his entries for Marchosias, Amy, and Focalor in the *Pseudomonarchia Daemonum*, in which he declares such hopes to be delusional.

The reasons for them wishing to return after such specific periods of time is not immediately apparent, but as well as having a possible Zodiacal basis due to the obvious relationship to the number twelve, it also provides an approximate connection to the thousand years Satan is bound in the pit in the Book of Revelation before he is permitted to roam free in the world.³⁸

THE ELEMENTAL KINGS

The second hierarchical level of the grimoires is represented by the four Elemental Kings, Oriens, Amaymon, Paymon, and Egin. As Kings of the Air, their prime correspondences are to the four winds, which in the Heptameron and *The Fourth Book of Occult Philosophy* were given the alignments shown in [figure 11](#).

Of note here are the similarity of some of the ministers' names with those of the spirits of the later grimoires, which indicates the hierarchical relationship between the kings and their subjects.

The Four Kings and their planetary and directional attributions also reflect an influence from the talismans or *taweez* of the kings of the jinn as described in the Shams al-Ma'arif as Kings of the Air that can be further divided into a quaternity of four archdaemons ruled by four celestial superiors. Of the seven Jinn Kings that influenced the Heptameron's Kings of the Air, Al-Buni states that four—Mudhib, Maimun, Barqan, and Al-Ahmar—were classified as archdaemons. Above them in rank and status were the Four Heads or Four Helpers named Mazar, the Lord of the East; Kamtam, the Lord of the West; Qasurah, the Lord of the South; and Taykal, the Lord of the Sea, who each had one of the Seven Kings as their servants, as detailed in [Figures 12](#) and [12a](#) on [page 48](#).

Day	Angel	Kings: Heptameron	Ministers	Wind
Sunday	Michael	Barkan	Tus, Andas, Cynabal	North
Monday	Gabriel	Arcan	Bilet, Missabel, Abuzaha	West
Tuesday	Samael	Iammas	Carmax, Ismoli, Paffran	East
Wednesday	Raphael	Mediat	Suquinos, Sallales	South- West
Thursday	Sachiel	Suth	Maguth, Gutrix	South
Friday	Anael	Sarabotres	Amabiel, Aba, Abalidof, Flaef	West
Saturday	Cassiel	Maymon	Abumalith, Assaibi, Balidet	South- West
Planet	Angel	Kings: 4th Book	Ministers	Wind
Sol	Michael	Barkan	Bybell, Mylalui, Buesaba	North
Luna	Gabriel	Harkam	Bylethor, Byleth, Mylu, Acuteba	West
Mars	Samael	Iammas	Carmas, Itamall, Palframen, Palframe	East
Mercury	Raphael	Saba	Hanyey, Yron, Alvedio	South- West
Jupiter	Sachiel	Forman	Gewthren, Gewthern	South
Venus	Anael	Sarabotres	Nasar, Manasa	West
Saturn	Cassiel	Maymon	Albewe, Malyke, Etheye, Alydee, Cherasa	South- West

Figure 11. Kings and Ministers of the Heptameron and Fourth Book of Occult Philosophy. Note the appearances of names similar to Andras (Andas), Bileth (Bilet, Bylethor, Byleth), Suffales (Sallales), Magoth (Maguth, see Oriens), Harmas, from the Apocryphon of John (Carmas, Carmax), Paymon (Forman), Hanar (Hanyey), Noocar (Nasar), Othey or Ebeyeth (Etheye), Amaymon (Maymon) and Asmoday (Alydee).

Jinn King	Translation
Al-Mudhib	The Golden One
Murrah al-Abyad	Bitterness, The White One
Al-Ahmar	The Red One
Barqan	Two Thunders
Shamhuresh/Al Tayyar	[unknown]/The Flyer
Zawba'a	Whirlwind
Maimun	Prosperous, Fortunate

Figure 12.

Archangel	Four Heads	Servants	Rulership
Jubra'il	Mazar	Al Ahmar	East
Mika'il	Qasurah	Shamhurish	South
Sarafa'il	Kamtam	Mudhib	West
Uzra'il	Taykam	Murrah	The Sea

Figure 12a.

It is from the talismans in which the Four Heads appear that the concept of the four Cardinal Kings of the grimoires may have its origins, as three of the Four Heads—Mazar, Kamtam, and Qasurah—were given rulership over a cardinal direction, while Taykam, the “Lord of the Sea,” assumedly rules the North, the ecliptic direction of the sign of Cardinal Water, Cancer. Similar attributions carry over into the lists of the Book of Offices with the elemental directions of the Cardinal Kings, in which each king's position of rulership can be related to the position of the Sun in the sky between its rising in the East, its zenith in the South, its setting in the West, and its nadir in the North.

The attribution of hours of the day to the Elemental Kings is verified by the Book of Abramelin, which described the distribution of the four familiars that each magician can be granted to Oriens, Amaymon, Paymon, and Ariton. The first of these familiars may be used between sunrise and noon, the second between noon and sunset, the third between sunset and midnight, and the fourth between midnight and dawn.³⁹ That these four familiars correspond to the quarters of the day and are given by the four Cardinal Kings can be taken as a proof that each familiar is granted by a certain king, who, like their familiars, corresponds to a specific quarter of

the day. In the daily passage of the Sun, each of the four angles it passes through is also aligned with the rulership of the Four Kings. The Ascendant, which the Sun passes through at dawn, is connected to the influence of Oriens, the King of the East, and so it is at this time of day that the Eastern spirits are at their most powerful, especially if one of the signs Oriens rules is also rising at that angle. Similarly, works with Amaymon and the Southern spirits will be at their most effective when the Sun is in the Southern Quarter of its daily passage through the skies, which align with the Midheaven at celestial Noon, and when one of the Southern or Earthy signs is also upon that angle; works with Paymon and the Western spirits should correspond with the Sun's position in the Western Quarter beginning with the Descendant at Sunset, when one of the Western or Airy signs is on that angle; and work with Egin and the Northern spirits should correspond with the Sun's position in the Northern Quarter beginning with the Imum Coeli at celestial midnight when one of the Northern or Watery signs is there.

King	Hour	Angle	Direction
Oriens	Dawn	AC	East
Amaymon	Noon	MC	South
Paymon	Sunset	DC	West
Egin	Midnight	IC	North

Figure 13. The diurnal quarters ruled by each of the four Cardinal Kings.

Beyond the Solar, daily pattern mentioned in [Figure 13](#) above, a Zodiacal, ecliptical pattern with elemental attributions equitable to those of the Golden Dawn's Hexagram Rituals can also be observed. The elemental attributions of these rituals correspond with the Fixed signs, starting with the Fire sign Leo due to the Golden Dawn's adoption of that sign as the beginning of the astrological year, followed by Scorpio as Fixed Water, Aquarius as Fixed Air, and Taurus as Fixed Earth. With each of these signs overlapping neatly with the sidereal positions associated with the “Royal” fixed stars Regulus (Leo), Antares (Scorpio), Fomalhaut (Aquarius), and Aldebaran (Taurus), the attributions of “kings” with those stars seem apt.

These stars can also be associated with the four chieftains of the cardinal points in the Zoroastrian text *Bundahišn*,^{[40](#)} in which the star

Tishtar was designated the title Chieftain of the East; Venand, the Chieftain of the South; Sataves, the Chieftain of the West; and Haptoring, the Chieftain of the North. Although there is no exact correlation for which exact stars these chieftains represent, the Royal Stars' relative Zodiacal positions to each other make them plausible candidates. Additionally, between the third and first millennia BCE, the Royal Stars inhabited the current equinoctial and solstitial signs, with Aldebaran residing in Aries between 3044 and 884 BCE, while Regulus was in Cancer between 2345 and 185 BCE, Antares was in Libra between 3052 and 892 BCE, and Fomalhaut was in Capricorn between 2582 and 422 BCE. Collectively, these stars therefore sat in the Cardinal signs of the tropical Zodiac between 2345 and 884 BCE. Although the tropical Zodiac was not formulated until Ptolemy applied Hipparchus's discovery of equinoctial precession to astrology, the positions of the Royal Stars can be retrospectively connected to the ecliptic due to their seasonal associations.

Royal Star	Element	Ecliptical Direction	King	Solstitial/ Equinoctial Point (2345–884 BCE)	Lunar Mansions
Aldebaran	Fire	East	Oriens	Vernal Equinox	1–6
Regulus	Water	North	Egin	Summer Solstice	7–13
Antares	Air	West	Paymon	Autumn Equinox	14–20
Fomalhaut	Earth	South	Amaymon	Winter Solstice	21–28

Figure 14. Note that while the Royal Stars are sidereally associated with the Fixed Signs, all four would have collectively resided in the Cardinal Signs associated with the Equinoxes and Solstices between the dates stated.

The Kings' relationship to the tropical Zodiac is referenced in Cecco d'Ascoli's fourteenth-century “necromantic” commentary on the *Tractatus de Sphaera* of Johannes de Sacrobosco, who utilized much of Ptolemy's *Almagest* and Islamic astronomical understanding in his work. In his commentary, Cecco states that it is the spirits “attributed by Zoroaster” who act as the chiefs of the four cardinal “crossing points” of the seven “climes” that Sacrobosco divided the world into.⁴¹ Although Zoroaster was frequently cited as the traditional founder of the art of astrology in the Middle Ages,⁴² a specific reference to the four chieftains of the *Bundahišn*

is not unfeasible, though the names by which we now know them can be traced back to the works of William of Auvergne in the thirteenth century, who cites the rulers of the four angles as Oriens or Asmodiel in the East, Paymon in the West, Amaymon in the South, and Egyon in the North.

Antonio da Montolmo expands on the nature of the spirits that rule over the four quarters by stating:

Note that there are three Altitudes of Intelligences which have the same influx, namely three Eastern, three Western, three Southern and three other Northern ones, just as there is a triplicity of signs. The Eastern Altitudes are powerful when the Sun is in one of the signs included between sunrise and midday, especially at the day, hour and season of the year which is the time of the Sun, because this Eastern time is consonant with the Eastern signs. But the Southern and the other Altitudes are powerful at the time which is consonant with their own signs.

To Antonio, these Intelligences were fallen angels who had no connection to the celestial Intelligences that convened the Cosmic Order, though they were “raised above all spirits,” had great power, and could be evoked by means of fasts and prayers and the sacrifice of a man or a cat, the blood of which was then poured into a gold basin to incite them to appear. From his statement that each of the four Zodiacal Quarters was headed by a chief spirit, we can apportion each of the Four Kings a quarter of the Zodiacal Cycle from their opening Cardinal signs to Oriens, Amaymon, Paymon, and Egin as in [Figure 14](#) above.

With Antonio's observations regarding the “Altitudes of Intelligences” taken into consideration, it is purported in this work that each Cardinal King can be worked with when the Sun is at the pertinent Eastern, Southern, Western, or Northern Quarter of its daily passage, as well as the signs of their corresponding elements and the Eastern, Southern, Western, and Northern signs of the Zodiac, which here extend not only to their elemental triplicities, which are the Kings' main modes of rulership, but also to the ecliptical quarters of the Sun's passage through the Zodiac. Interpreted this way, the East, which is governed by Oriens, encompasses not only the Fire signs of Aries, Leo, and Sagittarius, but also the signs of the Vernal Quarter (Aries, Taurus, and Gemini), due to the vernal equinox

coming at the Eastern point of the Zodiacal Cycle. The North, governed by Egin, encompasses the Watery triplicity of Cancer, Scorpio, and Pisces and the Zodiacal quadrant of Cancer, Leo, and Virgo, which begins with the North solstice. The West, governed by Paymon, includes the Airy triplicity of Libra, Aquarius, and Gemini and the Autumnal Quarter of Libra, Scorpio, and Sagittarius, which come in the Western regions of the Zodiac. Finally, the Earthy triplicity of Capricorn, Taurus, and Virgo and the Southern signs of Capricorn, Aquarius, and Pisces, which begin with the South solstice in winter, are governed by the Southern King, Amaymon. On examining these attributions, it is also notable that the Mutable signs of each of the Kings' Zodiacal quadrants lie in opposition to the Mutable signs of their Elemental triplicity. Thus, Gemini, the Mutable sign of the Eastern Quadrant of Oriens lies opposite the Mutable sign of Sagittarius in the Fiery triplicity she rules, and so on with Egin with Virgo in the North and Pisces in the triplicity of Water, Paymon with Sagittarius in the West and Gemini in the triplicity of Air, and Amaymon with Pisces in the South and Virgo in the triplicity of Earth. This pattern, in which the “active” elements of Fire and Air and the “passive” elements of Water and Earth align with one another, makes Full Moons in each of the Mutable signs especially significant to the Kings; for at such times Sol, which represents masculinity and the Kings' own power, and Luna, which represents femininity and the sublunary realm, reside within signs that are subject to the rulership by the same two Kings.⁴³

King	Direction	Ecliptical Rulership			Rulership by Elemental Triplicity		
Oriens	East	Ari	Tau	Gem	Ari	Leo	Sag
Egin	North	Can	Leo	Virgo	Can	Sco	Pis
Paymon	West	Lib	Sco	Sag	Lib	Aqu	Gem
Amaymon	South	Cap	Aqu	Pis	Cap	Tau	Vir

Figure 15. Zodiacal correspondences of the four kings.

THE FOUR KINGS

Oriens

The King of the East is Oriens, who comes in the form of a woman of fair favor riding an elephant. She comes in the company of minstrels playing trumpets, shawms, and other diverse instruments and is accompanied by other great Kings, including Baall, though if she is requested to come unaccompanied she takes the shape of a horse with either five or a hundred heads. After a sacrifice is made to her, she will come in any shape that the conjurer desires and will answer all questions, teach physick or any other earthly science, constrain all spirits, consecrate books, give any earthly treasure, teach all kinds of magical experiments, and reveal the truth of the past, present, and future. If she is angry, however, she will vex those who do not sacrifice to her unless an offering of money is made or unless the magician be one who teaches the sciences.

As the chief of the Eastern regions, Oriens is the king who corresponds with the coming of the cycles of the new day and the new astrological year. She is the ruler of the regions of the heavens where the Sun ascends in the East, the Elemental triplicity of Fire and the quadrant of the Zodiac that begins with the spring equinox at 0° Aries, the sign of Cardinal Fire, progresses into Taurus, the sign of Fixed Earth, and ends with Gemini, the sign of Mutable Air. The name *Oriens*, which simply denotes the direction “east,” provides little additional evidence regarding the identity of her character apart from those Eastern characteristics already considered, though her alternative name *Magoa* in the Grimoire of Honorius may derive from the Hebrew root מגע (*maga'a*)—“touch,” “feel,” “connection,” “intercourse,” which is suggestive of the sexual motivations of the Watchers of the Book of Enoch. The Book of Abramelin's cognate of this name, Magoth, however, refers to an entity who is separate from Oriens and is more suggestive of the biblical Magog,⁴⁴ the king of “an enemy nation” who, with his fellow king Gog, takes an apocalyptic role in the forces that oppose Christ in the Book of Revelation. The specific functions as Gog and Magog are not furnished in any greater detail, but in the broader context of the New Testament they can be equated with the worldly “rulers or authorities” of forces of spiritual darkness that St. Paul

referred to in Colossians 1:16 and Ephesians 6:12.⁴⁵ By the time the concept of worldly powers acting in opposition to the will of God is expressed by St. John, it is the names of Gog and Magog that are used as metaphors for these “nations of the four corners of the Earth” that Satan deceives in order to lead to war after he is loosed out of his prison.⁴⁶ This concept loosely fits with the notion of the four Cardinal Kings' influence over temporal, political power, who, despite being aerial “powers and principalities,” each govern a quarter of the physical world, which, in its totality, is ruled by Satan. If we now conclude, as the Grimoire of Pope Honorius suggests, that Oriens and Magoa/Magoth can be considered the same being, the symbolism of Gog and Magog can be applied to the Elemental Kings with Oriens taking the role of the ruler of the Eastern “unclean nations” as part of her service to her ruler, Satan, with the other kings taking the equivalent roles in their own respective quarters.

The equation between the “powers and principalities” in the service of Satan and the fallen Grigori of the Book of Enoch is apparent in the names and natures of many of the spirits present in this work. In the case of Oriens this is found not only in her connections to the names Magoth and Magog, but also in the symbolism of her elephant mount due to the appearance of camels, elephants, and asses in Enoch's dream vision.⁴⁷ In this vision, Enoch cites the aforementioned creatures as being born of oxen that were impregnated by horses and are therefore used to symbolize the half-human, half-Watcher Nefilim. While spirits that take the form of an ass are fairly common throughout the grimoires,⁴⁸ the former two are less common,⁴⁹ but are notable for being the creatures that the Cardinal Kings Paymon and Oriens take as mounts, suggesting, perhaps, that their spawn, the Nefilim, act as the mounts of their progenitors.

The range of powers attributed to Oriens is based primarily in consecration, wealth, and knowledge, which can be loosely equated to the attributions associated with the Eastern quadrant of the Zodiac with the power of consecration and constraining spirits being attributable to Aries's ruler Mars, that of bringing wealth being attributable to Taurus's ruler Venus, and the knowledge-based abilities concerning physick, sciences, magical experiments, and the past, present, and future being attributable to Gemini's ruler Mercury.

With the Zodiacal and elemental associations apparent in Oriens's nature, the most conducive times to work with her are when the Sun is in one of the Eastern or Fiery signs and in an Eastern position in the sky,⁵⁰ especially when one of those signs is marking the Ascendant. With the Lunar Mansions being divided into four precise quarters between the solstices and equinoxes, her sublunar nature may also be expressed through the first seven manzils, which mark the Moon's transit between 0° Aries and 0° Cancer, though it is best utilized when the Moon is in Aries, the sign of Cardinal Fire.

Amaymon

Amaymon, the King of the South, comes in the form of an old man with a great beard and long, horselike hair that hangs over his eyes. He wears a bright crown, rides a fierce, roaring lion and holds either a dart in his right hand or a rod that he shakes before him. He gladly receives sacrifices, offerings, and gifts and should be called while facing the south when the weather is fair. His arrival is preceded by dancers and musicians, and he brings an innumerable host of spirits with him, including three kings named Emlon, Ocarbyddaton, and Madyconn. When he is greeted, it should be done in a gentle and pleasant manner with the Ring of Solomon held before your face, for he is a most perilous spirit. Despite this, he will answer truthfully of all things, can consecrate books, heal diverse maladies, bring friendships, acquaintances with nobility, dignities, promotions, and riches, and has the power to make one greatly skilled in philosophy and the notary art.

One of the most likely origins of Amaymon's name is found in that of the Jinn King of Saturday Abu Nuh Maimun found in the taweez or planetary talismans mentioned by Al-Buni in *Shams al-Ma'arif*. Maimun's association with the earthy, wealth-generating, and miserly influences of the planet Saturn in both *Shams al-Ma'arif* and the similarly structured planetary list in the *Heptameron*—in which he is named Maymon—is consistent with his role in Arabian magical lore as the jinn archdaemon who oversees the production of subterranean gold and the principle of material wealth.

Day	Jinn Kings	Heptameron Kings
Sunday	Al-Mudhib	Barkan
Monday	Murrah al-Abyad	Arcan
Tuesday	Al-Ahmar	Iammas
Wednesday	Barqan	Mediat
Thursday	Shamhuresh/Al Tayyar	Suth
Friday	Zawba'a	Sarabotres
Saturday	Maimun	Maymon

Figure 16.

With many of the names of the jinn archdaemons being derived from corrupted Hebrew, Greek, and Syriac words, the linguistic origin for *Maimun*, which means “prosperous,” “fortunate,” or “lucky” in Arabic, seems likely to be the name of the Syrian deity *ממונה* (*Mamona*),⁵¹ whose name means “wealth.”⁵² Etymologically, these names and characteristics are clearly connected to Mammon, the daemon traditionally associated with servitude to riches and greed. However, an alternative and more esoteric linguistic cognate that also matches Amaymon's sinister nature is the Hebrew word *מַיִם* (*maym*), meaning “threatening” or “ominous,” with the suffix “-on” attached to transform it into a proper noun. As well as fitting his designation as a “very perilous” spirit,⁵³ Amaymon's “ominous” traits are shared with the Southern spirits that follow him, who, being in sympathy with the Southern signs, are notably imbued with malefic qualities.

The rod he shakes before him may be symbolically connected to the serpent rod borne by gods such as Hermes, Eshmun, and Ningišzida, whose rods represented power over life and death with their abilities to heal and to raise the dead. In Islamic magical traditions, such rods—especially those with a forked end—are related to that of Moses,⁵⁴ which was believed to have either been retrieved from the Tree of Knowledge by Adam before the expulsion from Eden or cut from the burning bush. Considering the ophidian connection already presented in Moses's use of the Brazen Serpent,⁵⁵ a further link between the magical powers of Moses—who utilized the Brazen Serpent as a means to protect the Hebrews from snake venom—and traces of serpent veneration is evident. This is also the case in contemporary Egyptian, Sudanese, Ethiopian, and Arabian *zar*

rituals, in which the forms and images of serpents and forked rods are used in order to drive spirits out of those afflicted with various illnesses.⁵⁶

The three kings that appear with Amaymon—Emlon, Ocarbyddaton, and Madyconn—are not immediately identifiable in the context of the *Livre des Esperitz*, the *Book of Offices*, or the *Pseudomonarchia Daemonum*, yet something of their distinctly “Southern” characters is revealed in their names. Emlon, for instance, has a possible root in the Hebrew אַמֶּל (*aml*), meaning “unhappy” or “unfortunate,” which reveals the negative balance of the “fortunate” connotations of Amaymon's name. The names of the other two kings that follow him display a polylinguistic conjunction, with Ocarbyddaton having possible roots in the Arabic عَكَار (*akkar*),⁵⁷ meaning “wrong,” and بِدْعَة (*bida'ah*), which relates to “religious innovation,” specifically “heresy,” which the prefix عَكَار verifies. Similarly, Madyconn may come from the Greek word ἀδικῶν (*adikon*) also meaning “wrong,” but with the specific connotation of a wrongness that is “unfair” or “unjust.” While these kings initially appear unique to Amaymon's personal retinue, with the Eastern spirit Baall being identifiable as the sub-king of Oriens and the Western spirits Belial and Balam being identifiable as the sub-kings of Paymon, it is feasible that the names given to Amaymon's attendant kings may be aliases of spirits of kingly rank that come under him in the South. As covered later, there are indeed three kings under Amaymon in the *Book of Offices*, being Asmoday, Bileth, and Abech, who may or may not be identifiable with these three.

The qualities of Saturn—who rules the first two of the Southern signs—are particularly evident in the person of Amaymon through his appearance as an old man, which pseudo-Agrippa's *Fourth Book of Occult Philosophy* verifies as a Saturnian form. Yet his riding a rampaging lion also gives him a Fiery, Solar quality due to the Southern part of the heavens being those in which the Sun reaches its daily zenith. Some of the most notable of these correlated qualities are evident in Saturn and Capricorn's influence over the tenth astrological House, which correlates with the angle of the Midheaven and is associated with qualities such as honors, preferences, offices, dignities, responsibility, command, and reputation, which sharply overlap with Amaymon's abilities to grant one friendships, acquaintances with nobility, dignities, and promotions. Additionally, Manilius named this House “Fortuna,” which corresponds with the translation of Amaymon's

Arabic name Maimun with its association with prosperity, luck, and fortune. Further correspondences are also apparent in the third decan of Capricorn, which is ruled by the Sun and is said by Agrippa to represent “prudent government,” which links it to the political qualities Amaymon may provide, as well as “ambitious and greedy substances,” which reflects his Saturnian wealth-hoarding attributes.

Through the Solar, Southern, and Saturnian associations apparent in Amaymon's nature, the most conducive times to work with him are when the Sun is in one of the Southern signs—especially Capricorn, and particularly its third decan, which is governed by Sol—or when the Sun is in a Southern position in the sky⁵⁸ with the planetary days and hours of Saturn and Sol also providing extra resonance, especially if one of the Southern signs or the planet Saturn is transiting the angle of the Midheaven. With the Lunar Mansions being divided into four precise quarters between the solstices and equinoxes, his sublunar nature may be expressed through the twenty-second to twenty-eighth manzils, which mark the Moon's transit between 0° Capricorn and 0° Aries. Of these, the most pertinent may be the twenty-fourth manzil, Al Sa'd al-Su'ud, which, like the Jinn King Maimun and the other two Mansions that traverse Capricorn,⁵⁹ has connotations of good fortune with a name that means “The Luckiest of the Lucky.”⁶⁰ Aside from these Lunar conditions, it is also acceptable to call upon Amaymon and his servants when the Moon is in one of the Earth signs⁶¹ due to his rulership of that element.

With regards to calling Amaymon when the weather is fair, the necessity of this is explained by Antonio da Montolmo,⁶² who states that spirits “operate only naturally when they produce their appearances,” which they find it difficult to achieve in rainy or windy weather. With this designation also being the case with Belzebuth, this is not a requirement peculiar to Amaymon, and in the context of Antonio's clarification it may be assumed that this is a universal recommendation that is relevant regardless of the spirit being conjured if their body is of an aerial nature.

The requirement to greet Amaymon, or any other spirit, in a gentle and pleasant manner is also explained by Antonio, who states that magical operations are performed “through the placation and power of the spirits” and “should be made with benevolent prayers addressed to them” with the magician “present[ing] himself before the spirits in a courtly manner,

purely and chastely.”⁶³ This advice is elaborated in the Key of Solomon in the context of the sacrifices that should be made to the spirits, which states:

May this Sacrifice which we find it proper to offer unto ye, noble and lofty Beings, be agreeable and pleasing unto your desires; be ye ready to obey us, and ye shall receive greater ones.

Then concludes:

In whatsoever place ye may be, ye Spirits, who are invited to this feast, come ye and be ready to receive our offerings, presents, and sacrifices, and ye shall have hereafter yet more agreeable oblations.

Such advice, in combination with that of Antonio—who also states that the spirits should in no way be constrained by divine names if one wishes to succeed in a magical operation—presents a picture of spirit work which is far more in line with the ancient practices of the Arabs, which were based around fumigations and offerings, and the modern practices of traditions such as Vodou and Quimbanda, which are based on the building of respectful relationships with the spirits that are based in mutual interest rather than threats and coercion.

Paymon

Paymon, the King of the West, comes in the form of a warrior-king with a bright and glorious crown riding a dromedary and is also called Pamon, Pamelon, Paynelon, Carmerin, Cayenam, Zamon, Samon, and Saymon. She is most obedient to Lucifer, has a woman's countenance and a hoarse voice, and is preceded by a great retinue of spirits bearing trumpets, cymbals, and various other musical instruments. When she appears, she makes a great, roaring cry and can be difficult to understand, but if the magician requests her to communicate plainly and distinctly by writing so on a piece of paper, she will do so and will proceed to teach of philosophy, wisdom, science, and all other secret things. She will also teach of matters relating to the shaping and nature of the world, knowing the nature of all things in the Earth and how they may be obtained; and of all things in the water, whose creatures she has power over; and of the wind and where it

comes from; and of the Abyss.⁶⁴ She has the understanding of all arts and can manifest all mutilated things,⁶⁵ grant dignities and confirmations, provide good familiars, and can bind lesser spirits and the minds of men to the magician's will. She is the prince and keeper of women and knows where they can be seen and can arrange that their love be given.

Before coming into the sublunary realm, Paymon was of the Order of either the Cherubim or the Dominations and still commands two hundred legions from the Orders of Angels and Potestates. Of these two hundred legions, only twenty-five will come with her as part of her retinue when she is conjured unless the whole of their number be compelled to appear by divine command. In her Lemegeton seal a clue can be found regarding the formula Weyer describes regarding the number of spirits in a legion in the Pseudomonarchia Daemonum, in which he states:

Note that a legion is 6666, and now by multiplication count how manie legions doo arise out of everie particular.

The number 6666 bears a clear relation to the diabolical number 666 and appears in visual form in the four central curls or “sixes” that represent the “hands” of the spirits⁶⁶ rising out of the vessel of brass found in the image of Paymon's seal as demonstrated below.

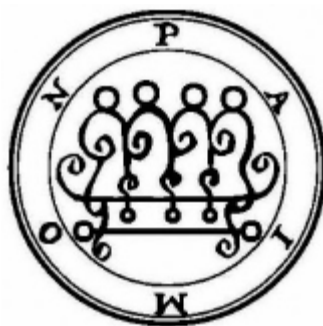


Figure 17. Seal of Paymon from the Goetia of Solomon the King.

The importance of this number may also lie in the mathematical formula it represents as an extension of the Solar nature of the number 666, which bears such luminary qualities due to the thirty-six numbers of the Magic Square of Sol adding up to that number. In the Qabalah, six is the number of the Solar Sephira of Tiphereth, and expressed four times, as it is in the number 6666, it returns back to six as $6 + 6 + 6 + 6 = 24$ and $2 + 4 = 6$.

While this represents the Solar nature of the Kings of the Lemegeton, the overall sublunar nature of the spirits is also expressed in this number as it also produces the Lunar and “nigromantic” number 9 when four sixes are multiplied: $6 \times 6 \times 6 \times 6 = 1296$, $1 + 2 + 9 + 6 = 18$, $1 + 8 = 9$. Such is the nature of this formula that no matter how many legions come under a spirit, the results will always return to 9, the number of the Moon; 6, the number of the Sun; or 12, the number of the Zodiac.⁶⁷ In the case of Paymon, who commands 200 legions, there are a total of 1,333,200 spirits under her control, which returns to the Zodiacal number as $1 + 3 + 3 + 3 + 2 + 0 + 0 = 12$. When she is conjured, however, she may only bring 25 of those legions with her, totaling 166,650 spirits, which returns to the Solar number as $1 + 6 + 6 + 6 + 5 + 0 = 24$ and $2 + 4 = 6$. While such numerology is essentially just a trinket, it is one that may be seen as further proof that the essence of the numerical formulas expressed are designed to reveal the astrological and celestial nature of this system of magic and why, in this work, the positions of the Sun and Moon are of vital importance.

When Paymon is conjured, it is noted that consecrations, sacrifices, offerings, and libations may be offered to her, and so long as they are offered to no other, two kings who can grant the power of invisibility will follow her. In the *Pseudomonarchia Daemonum* and *Lemegeton* these kings' names are given as Beball and Abalam, while in the *Goetia* of Solomon, they are called Labal and Abali.⁶⁸ Their more familiar names, however, are Belial and Bason.⁶⁹ These kings are accompanied by other Potentates, one of whom is called Rombalance or Ramblane, while Belferth, who is also named Berith, is named as her messenger, and Alphasis, who is also known as Halphas, is also named as a spirit under her dominion. Her being described as the king who is “most obedient to Lucifer” most likely correlates with his theoretical position as the Lord of the West, which is the traditional direction of the underworld, death, and the setting sun.

The names of her attendant kings provide a degree of commonality with her oppositional king in the Eastern Quarter, with Oriens's attendant king, Baall, and Paymon's attendant kings, Beliall and Bason, all being identifiable as manifestations of the god Ba'al. Additionally, Paymon's messenger Belferth bears a name that is almost identical to that of Oriens's

messenger Belferith. With both of these “female” Kings sharing messengers who can be postulated as emanations of Ashtoreth's consort, the Kings of the East and West can be considered as elemental manifestations of Ashtoreth herself.⁷⁰ Interestingly, in the entries for Oriens and Paymon in the Book of Offices, Ba'al's relationship to Ashtoreth is no longer one of equality, as it was in the religion of Canaan, but rather one in which the female precedes the male in power. It is also notable that the elements that the “female” Kings Oriens and Paymon have dominion over—Fire and Air—are those that the Hermetic traditions ascribe to be the “active” or masculine elements, while those that the “male” Kings Amaymon and Egin have dominion over—Earth and Water—are typically ascribed as the passive or feminine elements. In such reversals of the traditional female-passive and male-active viewpoints, the system of initiation evident in daemonic traditions can be viewed as one in which the accepted norms of gender can either be understood as oppositional to the power structure of patriarchal religions or one in which the hermaphroditic syzygy at its crown, Lucifer, represents the complete undoing of the oppositional aspects of purely material or societal constructs such as “male” and “female” in favor of the spiritual unification of the two.

In his translation of the Book of Abramelin, Mathers considered Paymon's name to be derived from the Hebrew root פָּעַם (*paym*) meaning “to beat,” “to strike,” “to impel,” and “to throb,” which can be extended into פָּאָמֶן (*pa'amon*), “a bell” or “gong,” though the first meaning is the most suitable of these, as “beating,” “striking,” and other acts of self-flagellation such as rending the clothing and pulling or shaving the hair were acts associated with ancient funerary practices across the ancient and medieval worlds. Notably, the Latin translation for the English words “beat” and “strike” is *planctus*, which also has a meaning that denotes “wailing,” which is the sound attributed to spirits raised in rites of *goeteia*. Furthermore, when *planctus* is then translated into Greek it becomes θρήνος (*threnos*), which denotes a lament or song of mourning. Together, these connected factors suggest that the name of Paymon is one that denotes the funeral rites associated with the practices of the Goës of ancient Greece.⁷¹ A far more literal meaning of her name, however, is apparent in the masculine Persian name پیمان (*Paymon*), meaning “pact,”

“oath,” “covenant,” or “promise,” which provides an important clue as to how one may win her attention and assistance.

Other linguistic possibilities that may be considered alongside those explored above are the Hebrew פַּעַם (*pa'am*), meaning “trouble” or anxiety,” while one of her *Livre des Esperitz* aliases, Samon, which sees her described as a beautiful virgin or maid who reveals the past and brings love, comes from the Hebrew שָׁמֶן (*samon*), meaning “buxom” or “fertile.” In the *Fasciculus Rerum Geomanticarum*, she goes by the name Zaman or Saymon, with the former word coming from the Hebrew זָמַן (*zamon*), meaning “time,” “period,” or “season,” and the latter cementing this text's names for her together with those expressed in the *Livre des Esperitz*.

With her being proceeded by a great clamor of musical instruments being played by a large retinue of spirits, the etymology of her alternative name *Pamelon*, פָּמֶל (*pamel*), which means “entourage,” forms a link to the Greek ποιμήν (*poimen*), meaning “shepherd.” These names reiterate her position as a superior spirit who drives on and impels the array of musicians, kings, attendants, and messengers beneath her. Under such a guise, she may be seen as a “shepherdess,” which was a title of the great goddess in her warlike aspect in the *Prayer of the Raising of the Hand to Ishtar* featured in the clay tablets of Ashurbanipal.

This Marsian characteristic of the otherwise Venusian Ishtar is reflected in Paymon's appearance as a warrior mounted on a dromedary, a swift-running mount⁷² the Persians (whose war god Verethragna took the form of a camel), Seleucids, Greeks, and Romans were all known to use in battle.⁷³ Confirming this martial connection astrologically comes the image of the second decan of the Western sign Scorpio in the *Picatrix*, which is that of a man riding a camel with a scorpion in his hand. This decan, which is that of the Sun in a sign ruled by Mars, is that of “knowledge, modesty, settlement, and speaking ill of one another,” though Agrippa adds malevolent traits such as shamelessness, deceit, sending evil, and quarrels between men to it. The fixed star sidereally associated with the center of the constellation of Scorpio—being the sign most clearly attributable to the forces of Death—is Antares, the Heart of the Scorpion. Agrippa's image for this star has a similar image to the second decan of Scorpio as described in the *Picatrix*, coming either in the shape of an armed man in a coat of mail or in the form of a scorpion. This image may

be based on the memory of the Canaanite healing god Shadrafa, who was depicted as a warrior bearing a lance and a cylindrical headdress whose sacred animals were the snake and the scorpion. Echoes of this god's form also appear in the fifteenth-century Arabic astrological text *Kitab al-Bulhan*, which reveals an image of a man on a camel slaying a dragon with a lance. Aptly, this image acts as a symbol of the ability to cure the effects of venom, which is one of the traditional magical virtues of Scorpio.⁷⁴ Citing Hermes Trismegistus, Agrippa gives the powers of Antares as good understanding and memory and the ability to bind or drive away evil spirits. Combining these elements together reveals a satisfactory level of consistency with the imagery and powers associated with Paymon, as considered in [Figure 18](#) below.

	Scorpio Decan 2 (Picatrix)	Antares	Paymon
Powers	Knowledge	Understanding and memory. Binding or driving away evil Spirits	Knowledge of all arts. Grants familiars control over spirits.
Image	Man on a camel holding a scorpion	Armed man in a coat of mail. A scorpion	Crowned Warrior with a woman's face riding a camel.

Figure 18.

Perhaps the most important of all of the reasons she is depicted as riding a camel however—considering the Venusian connections one might expect from the King of Cardinal Air⁷⁵—is found in the texts of the *Fourth Book of Occult Philosophy* and the Book of Oberon, which state that Venusian spirits may appear in the form of one riding a camel. This may be seen as creditable proof of the theory laid out in this work that she represents the goddess Ashtoreth as the planet Venus descending into the underworld, which the funerary context of Paymon's name described above also appears to verify. The relationship between her ability to bring love and her appearance on a camel may also be attributed to the powers of the sixth Lunar Mansion, Al Han'ah, which is used to create a talisman that brings love and contains an asterism consisting of the stars Al Nuhatai, Alhena,

Propus, and Alzirr, which was named Al Nuhāt by the Arabs, meaning “The Hump of the Camel.”

With the Western and Airy associations apparent in Paymon's nature, the most conducive times to work with her are when the Sun is in one of the Western or Airy signs and in a Western position in the sky⁷⁶ when one of the above signs is marking the Descendant. Due to the connection between Antares and the eighteenth Lunar Mansion Al Qalb between 8°34' and 21°25' Scorpio, work with the King of the West may also be productive when the Moon is traveling between these degrees. Also pertinent is Antares's current sidereal placement at 10° Sagittarius, which can be worked with when an unafflicted and incombust Moon is forming a conjunction with that degree when it is on the Ascendant or Midheaven, though the passage of the Sun or Venus across this position may also prove powerful. Aside from these conditions it is also acceptable to call forth the Spirits of the West when the Moon is in aspect with Venus if the work be benign, or Mars if it be malignant, and is in one of the Air signs, due to Paymon's rulership of that element. With the Lunar Mansions being divided into four precise quarters between the solstices and equinoxes, her sublunar nature may be expressed through the twenty-second to twenty-eighth manzils, which mark the Moon's transit between 0° Libra and 0° Capricorn, though her power to bring love sees her most specifically related to the sixth Lunar Mansion Al Han'ah positioned between 4°17' and 17°08' Gemini.

Egin

Egin is the King of the North and is also named Equi, Ariton, Zimimay, Egym, Egyn, Egione, Egyon, and Mosacus. He comes in the likeness of a man with a bright, clear face bearing nostrils that are as sharp as a sword with two tusks protruding from his cheeks and flames of fire issuing forth from his mouth. He bears two shining, hissing serpents on his right side, wears a double crown ornamented with precious stones, and rides upon a dragon. He comes with a fearful noise with the clamor of many musicians preceding him, though he appears less hastily and dreadfully than other spirits do. He has dominion over 12,000 legions,⁷⁷ but when he alone is called upon, he comes accompanied by three kings, two of which are

named Lambricon or Lambracaron and Rodabell or Radabelbes. He has the power to teach physick, the notary art, necromancy, singing, the ars memorativa, and all manner of sciences. He will answer all questions truly regarding things past, present, and to come and will reveal all kinds of secret and hidden things including matters relating to the nature of the world, the Abyss, the wind and where it comes from, and whether water may sustain the Earth or whether the Earth may sustain water. He grants friendship, dignities, and prelacies and can cause the alteration of things, converting any living organism, plant or animal, into stone in a moment and changing coals into treasure and treasure into coals. He can also consecrate books and cause one to win all manner of games.

As the King of the North, Egin governs the Northern parts of the sublunary regions, which are the night hours of midnight to dawn in the diurnal cycle and the period between the North solstice and the autumnal equinox in the Zodiacal Cycle. As the King of the Element of Water, he also governs the Zodiacal signs of Cancer, Scorpio,⁷⁸ and Pisces,⁷⁹ though not all spirits under his command are necessarily of the same nature as that element. His name in the *Livre des Esperitz*, *Equi*, may have its origin in the Latin *equa* or *equus*, which are variations of that language's word for "horse," with *equus* being an alternative rendering of the name of the constellation Pegasus, which symbolizes the divine creature born of the union of Poseidon and Medusa and lies in the proximity of the Water sign Pisces in the region of the heavens known as The Great Sea.⁸⁰ With this being the case, his alternative name Ariton may be derived from the name of Pegasus's equine sibling Ἀρίων (*Arion*), who was the offspring of Demeter after her rape by Poseidon after she took the form of a mare in order to escape his lustful intentions, but succumbed to her fate when Poseidon responded by taking the form of a stallion.

These watery connections continue with another of his possible pseudonyms, Zimimay, which has a possible origin in the Hebrew זימים (*zimim*), meaning "gills," and also in the Hebrew עגון (*egun*), meaning "dock," or "anchor." These aquatic themes continue in the powers attributed to Egin, which include the enigmatic ability to tell "whether Water may sustain the Earth or Earth the Water" and his knowledge of the Abyss, which has an oceanic quality due to its connection to the profundities of the sea and the primeval waters of the Absu that surround

the Earth, Underworld, and Heavens in Mesopotamian lore.⁸¹ The connection between water and the concept of the Abyss as a metaphor for the bottomless pit of the underworld is also evident in the sinister Twelfth House of astrology being associable with the Water sign of Pisces.

Other etymological possibilities for his names beyond those connected with horses and water include the possibility of the name Equi as a truncation of the Latin *eques*, meaning “knight” or “rider,” which has the same meaning as the Hebrew פֶּרֶשׁ (*pursh*), which is one of the suggested origins of the name of the Eastern King, Purson.⁸² The aliases Ariton and Zimimay may also relate to the motivations of the Watchers of the Book of Enoch, who came to Earth because of their lust for the daughters of men, due to the name Ariton being similar to the Aramaic עִירִין (*A'airin*), meaning “Watchers,” and the Hebrew עֲרִיָּה (*A'arih*), which relates to both “sexual contact” and “awakening,” while Zimimay may also have an origin in זִמָּה (*zimeh*), denoting “wickedness,” “a plot,” “lewdness,” and “a lustful crime.”

The similarity between the names Ariton and Aratron, the Olympic Spirit of Saturn in the Grimoire of Armadel, may also be significant. Aratron's name also reveals a direct link to the character of Saturn due to its origin in the Latin *arator*, which denotes a farmer, a plowman, or a cultivator of land, while the similar-sounding Hebrew word אָרָה (*arah*) means “to gather” or “pluck.” Both of these bear a Saturnian connotation due to Saturn's dual role as an earthy, agrarian god whose sickle reaps crops and, as the bringer of old age and death, the one whose sickle reaps souls.

Aratron's cited powers of being able to convert any living organism, plant or animal, into stone and convert coals into treasure and treasure into coals correlate with Egin's ability to “cause the alteration of things,” while his ability to teach alchemy, magic, and medicine concur with Egin's ability to teach physick, the notary art, necromancy, and all manner of sciences. In addition to this, Egin's form of a man riding a dragon also partially conforms to the *Fourth Book of Occult Philosophy's* visual image of Saturnian spirits appearing either as dragons or as bearded kings mounted upon dragons. With the Kings of the North and South both sharing various Saturnian aspects in their forms, Egin and Amaymon represent a Saturnian North-South axis⁸³ that the *Grimoire of Pope*

Honorius seemingly acknowledges⁸⁴ in its reversal of their cardinal polarities.

Another spirit that can be verified as one of his aliases is Mosacus, with Egin being specifically summoned by the name Egin Mosacus in the Book of Offices:

I coniure thee Egin by the highe power and strength of our Lord Jesus Christ the sonne of God the heavenlie kinge of glorye and I coniure thee thou spirrit Egin Mosacus in what place of the world soe ever thou arte in or to whome soever thou arte bound that thou come and appere before me in the liknes of a childe under the age of 10 yeeres and that thou goe not away without licens of mee.

The likeness of a child that this spirit can be prompted to take is also evident in another Book of Offices conjuration of Mosacus:

Make thy Circle 7 foote from the middest to the bryme, and stand in the middest therof Thy selffe, and that with steadfast faythe, Note thou arte at libertye to stande or sitt, thene make a syrcle 2 foote broade and 7 foote frome the other circle and write the spirrits name therin and bidd hime appeare in likenes of a child of 3 yeares of adge with a Red heade.

These descriptions concur with the Book of Offices description of Mosacus in its first spirit list, which concludes: “he appeareth like a child with a red head he giveth aunswere truly unto thy questions.” Other aspects of Mosacus's appearance form part of a monstrous mosaic⁸⁵ of composite parts that comes in the form of a giant with the snout of an elephant with fiery eyes and two heads in its breast, the right one being that of a dog and the left one the head of an ass. On his arms he bears the heads of two bloodhounds, and on the right arm he also bears a crook “in a compass of a sickle,”⁸⁶ but has another “as it were coming forth from that.” He also has two eyes in the midst of his belly and at his knees the heads of two bloodhounds,⁸⁷ and his hands and feet are like the feet of a goose.

While Amaymon's appearance as a bearded man on a lion reveals a Solar-Saturnian nature, Egin's various forms demonstrate a Lunar-Saturnian character, which may be partially due to the rulership of the sign

of Cardinal Water by the Moon. This planetary attribution gives spirits of a Lunar nature features such as faces that are swollen, as if filled by water, that may contain the teeth of a boar,⁸⁸ while their movements are like those of mighty sea storms.⁸⁹ While these traits are characteristic of a Watery nature, Egin's disconcerting physical manifestations in combination with the great clamor that precedes his arrival reveals a similarity to the spirits “born of the clouds” in the Greater Key of Solomon, who come “with great deformity, in a horrible form, to strike fear into the Invocator, and with an exceeding great noise.”⁹⁰ This nebulous attribution suggests a Watery and Airy duality in his elemental form that befits his position as one of the Kings of the Spirits of the Air⁹¹ who all have “aerial” natures no matter which of the four elements they govern.

The names of the kings that accompany him, Rodabell and Lambracaron, may derive from the Hebrew רעדב (*radab*), “a tremor,” combined with variations of the titular names El, Ba'al, or Bel in the case of the Rodabell/Radabelbes, and the Greek λαμβάνω (*lambano*), meaning “to take by force,” “to possess,”⁹² or “to cover,”⁹³ merged with the word εικόν (*eikon*), “image,” in the variation Lambricon and the city of Accaron in the variation Lambracaron.⁹⁴ This name is also close to that of the spirit Bacaron, one of the servants of Asmoday in the Book of Abramelin, which bears a degree of accord with the Hebrew word בכר (*bakar*), used to describe a dromedary or a young camel, which—as discussed in the summary of Paymon—is one of the talismanic images of the second decan of the Water sign of Scorpio.⁹⁵ The name of the third king he is accompanied by is not disclosed in the Book of Offices, though of the spirits of the North whose ranks can be theorized successfully, Vriall and Othey hold the status of king, while the Grimoire of Pope Honorius declares spirits named Fadal⁹⁶ and Nastrache⁹⁷ to be two of his servants.

With the Zodiacal and elemental associations apparent in Egin's nature, the most significant times to work with him are when the Sun is in one of the Northern or Watery signs and in a Northern position in the sky,⁹⁸ with the planetary days and hours of Luna and Saturn also being propitious, especially when one of the aforementioned signs is marking the Imum Coeli. With the Lunar Mansions being divided into four precise quarters between the solstices and equinoxes, his sublunar nature may also be

expressed through the eighth and fifteenth manzils, which mark the Moon's transit between 0° Cancer and 0° Libra.



Bael, as depicted by Louis Breton, in J. A. S. Collin de Plancy, Dictionnaire Infernal, Paris: 1863.

IV

SPIRITS OF THE EAST

BAALL

The first and principal king under Oriens is Baall, who is also called Baël, Baal, Bellferit, Bellfarto, and Beal. He comes in the likeness of a king and also takes the form of a toad, a man, and a cat, or all three at once, and he speaks with a hoarse voice. He teaches all manners of science and grants wisdom, grace, invisibility, and the love of men and women.

With this spirit bearing a name that most clearly represents that of the central Canaanite deity, the majority of the analysis relating to this similarity has already been covered in the entry for Belzebuth, of whom Baall, like various other derived spirits such as Berith, Belial, and Bason, can be understood as a lower vibration. A similar derivation also occurs with spirits such as Beleth, Astaroth, and the Cardinal Kings who appear in female form, Paymon and Oriens, as lower vibrations of Ba'al's divine consort Ashtoreth. In a manner that reflects a more unequilibrated version of the relationship between these two ancient deities, the entry for Baall in the *Livre des Esperitz* cites him as being under her as her subject,¹ while that of the *Book of Offices* cites him as a king who is under her power. The *Book of Offices* description also states that it is first necessary to call upon the Messenger of the East, an intermediary spirit named Femell, before summoning Baall by his alternative names Bellfarto and Bellferit. Interestingly, an alternative spelling of the name Bellferit is Belferth,² who appears as the messenger of Paymon in the *Book of Offices*,³ while Femell derives from the same Hebrew root, פמל (pml), as Paymon's alias Pamelon. This suggests that Baall's manifestation may be preceded by an emanation

of Paymon, and Paymon's manifestation is preceded by an emanation of Baall. This interconnection of positions between the major spirits of the East and West may be a further reflection of the intrinsic relationship between the Eastern and Western Cardinal Kings as emanatory aspects of Ashtoreth.

With Oriens representing the Eastern quadrant of the Solar and Zodiacal Cycles and Baall representing Belzebuth's Solar energy made manifest in those quarters, clear astrological and elemental aspects are evident in his person. His physical form, which alternates between that of a human, a toad, and a cat, reveals his kingship when in its human shape, while the other creatures he appears as resonate with the common beliefs of the Middle Ages that such beasts represented two of the most often used forms that daemons took when they came to a witch as a familiar. As the East's first and principal king, Baall is primarily a daemonic representative of the sign of Cardinal Fire, Aries, which is alluded to in the ram's head apparent in his seal in the Goetia of Solomon. The appearance of this glyph beneath a Vesica Piscis, which here symbolizes the female sexual organs as the vessel for the rebirth of the Sun at the vernal equinox, is notable, as is the passing physical similarity of the band that loops around it to the Double Loop of the Zodiac featured in Crowley's *Book of Thoth*.



Figure 19. The Seal of Baël from the Goetia of Solomon the King.

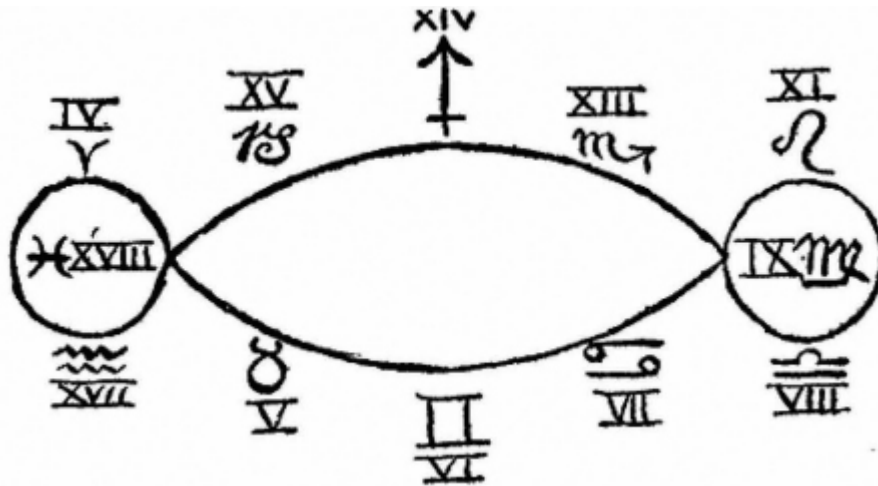


Figure 20. *The Double Loop of the Zodiac from Crowley's Book of Thoth.*

Baall's Solar nature is also evident in the “grace he grants to all things,”⁴ which is comparable to the trait of nobility brought by the succedent, Sun-ruled decan of Aries,⁵ while the power of invisibility he grants is attributed to the powers of Sol in the Greater Key of Solomon.⁶ In Greek myth, the power of invisibility represents a connection between the Sun and the powers of the underworld due to the Helmet of Invisibility being an artifact of the god Pluto that was used by Hermes and Perseus to aid them against monstrous foes too dangerous to face while visible to them. In magical terms, this power is generally associated with the power of stealth required to successfully negotiate the many perils that lurk in the pits of the underworld, which can be understood as an external plane of existence that overlaps with the physical world, the astral world, and their nexus, being the strata of one's personal unconscious. In the Key of Solomon, invisibility is also a power associated with the planetary powers of Jupiter and Venus, which, in combination with the powers of Sol, make it firmly illuminative and benefic in nature. These aspects reinforce its usefulness as a means to blend in with or resist dark, infernal energies without becoming overwhelmed or corrupted by them.

Baall's associations with Aries and the Solar nature of powers such as invisibility and the imparting of grace make the first and second decans of Aries particularly resonant with his being, with the first bringing “loftiness” and the second “nobility.” The combination of the Solar-Martian powers of the second decan of Aries can also be found in the third decan of the Fiery sign of Leo, due to it being a face governed by Mars in

a sign ruled by the Sun. In accordance with Baall's ability to bring the love of men and women, this decan brings one love and fellowship. Another pertinent Eastern decan that bears relevance to this spirit's powers is the first of Gemini, which expresses the mature wisdom of Jupiter mingled with the scholasticism and practical knowledge of Mercury. This decan also shares its locus with the sixth Lunar Mansion, Al Han'ah, which ranges between 4°17' and 17°08' Gemini and may be used to create a talisman that brings love, which Baall also has the power to bring.

Considering these celestial influences, it may prove most beneficial to work with Baall when the Sun or Mars is in the sign of Aries, particularly its first decan in the case of Mars and the second in the case of Sol. Furthermore, the transit of Mars and Sol in the third decan of Leo may also be considered if Baall is to be utilized for works of love, which the Moon's transit through the sixth Lunar Mansion may also assist with. The transit of Mercury or Jupiter through the first decan of Gemini may also prove beneficial, as are the aspects that the Moon forms with those planets when it is transiting the decans and signs related to them.⁷ All of the planetary powers mentioned here may also be enhanced if works with Baall are performed when the Sun is in the Eastern Quarter of the heavens, that is, between the Ascendant and Midheaven, especially on the days and hours of Sol, Mars, Mercury, or Jupiter when the signs of Aries, Gemini, or Leo are rising depending on the nature of the results one wishes to gain.

AGAROS

The first Duke under the King of the East is Agaros, who is also called Agares, Agreas, Agaret, Aharas, and Acharos. He comes in the form of a mild, benign, and fair old man riding a crocodile who carries a goshawk on his fist. He teaches all languages, makes those who run stand still, returns runaways, promotes worship, promotes and overthrows all dignities, and causes earthquakes by making the spirits of the Earth dance.

The consistency of Agaros's position as the first duke to appear following Oriens and Baall in the *Livre des Esperitz*, *Book of Offices*, *Pseudomonarchia Daemonum*, and *Lemegeton* makes him one of the most important dukes in the corpus of Goetic texts. This importance is reflected in his appearance in the *Grimorium Verum* as Duke Syrach, whose name may originate from a reversal of the Greek form of Agaros's name, Ἀχαρος (*Acharos*),⁸ which provides us with the word Σοράχα (*Soracha*), from which the name Syrach can be derived. Little is said of Syrach's abilities in the *Grimorium Verum*, but his underling Khil has the power to cause earthquakes, which, being a power shared by no other spirit except Agaros in any of the above texts, makes it appear likely that Agaros, as Syrach, devolves this power to Khil.

His appearance as an old man riding a crocodile has two possible applications. The first is suggestive of the images of Saturnian spirits in the *Fourth Book of Occult Philosophy*, which include bearded old men and bearded kings riding creatures such as dragons. This Saturnian symbolism also concurs with Agaros's ability to cause earthquakes, which is a power the Greater Key of Solomon attributes to the Seventh Seal of Saturn as well as Saturn's influence over “good and bad fortune to buildings.” Also correlating with Agaros's powers are the eleventh and twelfth Lunar Mansions, Al Zubrah, situated between 8°34' and 21°25' Leo, and Al Sarfah, situated between 21°25' Leo and 4°17' Virgo. The first of these manzils is “good for the bettering of servants and captives,” which correlates with retrieving runaways, while the second can be used to create a talisman that inspires others to fear, worship, and revere the bearer while granting them honors and dignities, all of which match several of the powers associated with Agaros. This pair of manzils overlaps all three of

Leo's decans, the first of which is relevant to Agaros due to it being governed by Saturn, while the third is notable due to its daemon bearing the image of “a man with the likeness of a crocodile” in Liber Hermetis. Agaros's mild and benign temperament also fits in with the peaceable nature of Leo's third decan, in which the bright reason and beauty of Sol tempers the scathing passions of Mars as is seen in it being a bringer of love, friendship, and the ability to avoid conflict.

The second symbolic application of Agaros's image as a man riding a crocodile mirrors two of the forms of the Egyptian Sun deity recalled in the *Spell to Helios* in the PGM.⁹ In this, the deified Sun is described as having the form of a crocodile named AERTHOE “in the twelfth hour” and the form of an old man when setting in the evening. In the Egyptian funerary text *Amduat*, the twelfth hour is that in which Ra's passage through the nocturnal underworld culminates as the Sun rises in the East at dawn after triumphing over the snares of the world of darkness. In *On the Egyptians*, Porphyry informs us that the crocodile was the creature upon which the Solar bark rested as it swam through the potable water that the Sun traveled through in its daily journey through the heavens and the underworld. As a ward against evil, the crocodile was expressed in the form of the god Sobek, an apotropaic deity linked with fertility and martial prowess who protected the dead from the perils of the underworld. In the New Kingdom, his identity became fused with the sun god Ra, with his connection to that god being apparent in the composite deity Sobek-Ra and the Solar disc that adorns his crocodile's head in traditional Egyptian imagery. His connection to the sun god Horus is also strong, with Sobek being the god who assisted with his birth, who caught his sons in a net as they emerged from the primal waters, and who aided in retrieving the dismembered parts of his father Osiris's corpse from the waters that the storm god Set cast them into. This connection survives in the image of Agaros in the goshawk he carries, which can be paralleled with the falcon that represents Horus.

At the other end of day, at dusk, the Sun's representation as an old man reflects the image of the god Atum—another manifestation of Ra—who, coming in the form of a snake, was the first god to emerge from the Waters of Chaos and is linked with the endings of things and carrying the souls of the dead into the stars of night. In combination with each other, the old

man and the crocodile associated with Agaros represent both the rising Sun at dawn in the East and its setting in the West at dusk.

Being under the dominion of Oriens, Agaros's elemental sympathy is with Fire, while his predominant celestial energies are those of Sol, Saturn, Mars, and the sign of Leo. Additionally, due to his ability to teach all languages, the Eastern sign of Gemini may also be considered significant due to that sign's ruler's influence over self-expression and mental capabilities. As far as the planetary influences of Gemini go, it's notable that its succedent and cadent decans are also governed by Mars and Sol, and while these decans don't bear any significant concordance with the powers of Agaros, the seventh Lunar Mansion Al Dhira positioned between 17°08' Gemini and 0° Cancer overlaps these decans and can be utilized to win the favor of others or destroy magistracies, and therefore aligns well with certain aspects of Agaros's power.

Of the influences outlined here, the most potent ones to work with Agaros under are those that occur when the Moon transits the seventh, eleventh, and twelfth Lunar Mansions, when the Sun is in Leo, and when Saturn and Mars enter the decans that receive them best in that sign, though the best combination of all comes when the Sun or Mars is in the third decan of Leo. Also beneficial are the aspects that the Moon forms with any of the above planets when it is transiting the decans and signs mentioned. All of the celestial arrangements mentioned above may be even more favorable if works with Agaros are performed when the Sun is in the Eastern parts of the heavens, especially during the days and hours of Sol, Mars, or Saturn when the signs of Gemini or Leo are rising, depending on what results one wishes to achieve by working with this spirit.

BARBAS

The first President under the King of the East is Barbas, who is also named Barthas, Corbus, Marbas, Varbas, and Carbas. He appears as a mighty and fierce lion but changes his shape to that of a human with a beautiful form when requested. He changes men into other shapes and gives full answers about matters hidden or secret, brings and cures diseases, promotes wisdom, grants knowledge of the mechanical arts, healing, and nigromancy, and teaches astronomy perfectly.

From his initial appearance as a fierce lion and the beautiful human form he adopts, Barbas has physical traits that define him as a Solar spirit. This matches the Solar nature of the East's first King, Baall, who with a name designating him as a “Baalim” can be viewed as an emanation of his Fiery and Solar energy of Belzebuth. In the case of Barbas, this energy is strongly expressed in his physical form, while his proximity to Baall is reflected in the similarity of his Lemegeton seal to that of Baël.



Figure 21. The Seals of Baël and Barbas from the Goetia of Solomon the King.

While the powers attributed to Barbas are strongly Mercurial, they also reveal a consistency with Solar-chthonic healing deities such as Hauron, Asclepius, Eshmun, and Ba'al Zeboul, who, like Barbas, are renowned for an efficacy in matters relating to healing and divination. Barbas's Solar expression also cements a connection to Solar-chthonic deities who took the form of a lion such as the Egyptian Aker—who, like the crocodile god Sobek, was one of the protectors of Ra's Solar bark—and the Mesopotamian Nergal, the ruler of the underworld who represented the Sun at its most destructive and malignant at midday.

Of the multiple names of Barbas presented here, the oldest is Barthas from the *Livre des Esperitz*, which bears a degree of similarity to the names of the spirits Partas and Bartax¹⁰ found in the *Book of Offices*. Despite this, there is little other evidence to suggest that Barbas is yet another extension of the complex spirit Anaboth as both Partas and Bartax are postulated to be later in this work. More similar to Barbas is the spirit Lecher, who has the face of a red lion, is similarly connected with the sign of Leo, and teaches astronomy and the liberal sciences, which were the academic equivalents to the more practical mechanical arts or handicrafts he provides knowledge of.¹¹

Although there is nothing to suggest such a feature anywhere in his description when he manifests as a human, his *Book of Offices* and *Pseudomonarchia Daemonum* name, Barbas, may refer to his being “bearded.” Considered alongside the derived names Corbus and Carbas, which are suggestive of birds of the *Corvidae* genus, it is likely that a Saturnian nature is being revealed here, as such birds are symbolically related to that planet. In the sign of Leo, the energies of Saturn are found in its first decan, which brings “boldness, violence, cruelty, wickedness, lust and labours to be sustained” and is represented by the image of a man riding a lion. Other etymological possibilities that fit the malefic character hinted at in his various names are the Latin word *barbarus*, which denotes a foreign, strange, savage, or cruel nature, and the name of the biblical murderer Barabbas, whose freedom the Judeans believed preferable to Christ's on the eve of Passover.

In combination, all of the above considerations strongly point toward the first decan of Leo as the preferred astrological placement to choose when working with Barbas. The Mercurial emphasis expressed in his powers make the transit of Mercury through that decan especially efficacious, though the Sun and Saturn's passages are to be primarily marked there, as are the angles that the Moon may form with those planets as it transits that decan. Of the Lunar Mansions, the tenth, Al Jabhar, is worthy of attention due to its talismanic image being that of the head of a lion and its powers being those of bringing healing. This manzil lies between 25°42' Cancer and 8°34' Leo and begins, sidereally, with the position of the fixed star that is also named Al Jabhar at 28°09' Leo. This manzil also contains the Royal Star Regulus, which sits at 0°05' Virgo at the time of writing, has the talismanic image of a lion or cat, and “renders

a man temperate, appeases wrath, and gives favour,” which are antonymous with, yet coherently related to, the powers of the first Leonine decan it is symbolically associated with. These celestial arrangements may prove even more favorable if works with Barbas are performed when the Sun is in the Eastern parts of the heavens, during the days and hours of Sol or Saturn when Leo is rising.

STAR

The first marquis under the King of the East is Star, who is also called Shan, Shax, Chax, Scox, Scor, Skor, Skar, Shaz, Shass, and Drap. He comes in the form of a stork, a stock dove, a swan, a curlew, or a dog with a hoarse, strange, bass, or subtle voice and appears as a man riding on a bear when he takes human shape. He is a liar and a deceiver, though he may be true and faithful in his workings once he has been constrained within a triangle. Once constrained, he has the power to take away one's hearing, sight, and understanding, can discover any hidden or secret thing so long as it is not guarded by spirits, can grant familiars, will bury or reveal treasure, and can fetch and carry horses, money, or anything else he is commanded to from any place including from the houses of kings, which he returns them to after 1,200 years.

The variety of names and forms taken by this spirit come from no less than eight entries across six different texts, appearing once as Star¹² and twice as Skor¹³ in the Book of Offices, as Scor¹⁴ in Sloane MS 3853, as Drap in the Livre des Esperitz,¹⁵ as Chax or Scox in the Pseudomonarchia Daemonum,¹⁶ and as Shan, Shax, Shaz, or Shass in the Lemegeton and Goetia of Solomon.¹⁷ With the exception of Drap, all of these names have a degree of similarity to each other and have a possible origin in the Greek σκότος (*skotos*), “darkness,” which bears a metaphorical and metaphysical symbolism that proves concordant with Star's nature.



Shax, as depicted by Louis Breton, in J. A. S. Collin de Plancy, Dictionnaire Infernal, Paris: 1863.

A specific connection between the concepts of *σκότος* and deceit is evident in the statement that Star will deceive the magician and tell many lies unless he is constrained within a triangle. The affliction of the senses he is responsible for may take a physical or spiritual form akin to that which the dead suffer after passing the waters of the Lethe in the Greek underworld or being assaulted by the minions of Set in the Egyptian Duat. According to Pindar, the key to overcoming the effects of the Lethe is to invoke Memory itself, which is expressed by uttering the name of the deceased.¹⁸ To the Egyptians, however, it was the crocodile god Sobek—the embodiment of the protective aspect of the Solar deity in the underworld—who had the means to restore the senses of the afflicted dead.¹⁹ Further underworld connections are apparent in the link between Star's alias Skor²⁰ and the god name Skortouri²¹ found in the *Powerful Spell of the Bear* of the Greek Magical Papyri.²² As revealed in the

examination of the spirit Asmoday, this is a spell used for the “attainment of anything” by appealing to an array of underworld daemons as well as the celestial influences of the constellation of Ursa Major, which may also account for the appearance of Scor as a man riding upon a bear in Sloane 3853.

With the exception of the ursine form mentioned above and the dog he appears as in one of the entries in the Book of Offices, all of the other forms Star takes are those of birds, including a stock dove, a curlew, a swan, and a stork. These are all birds that have divine aspects, with the curlew being connected to the god Thoth due to the strong resemblance it bears to the ibis, the dove being a traditional symbol of the manifestation of the divine feminine, and the swan being related to the Vedic Saraswati, the Greek Sirens, and the form that Zeus took to seduce Leda. Another spirit who appears as a swan is Cambra, who is called Decarabia in the Pseudomonarchia Daemonum and Cornyx in the Book of Offices. The last of these names, Cornyx, has a similar etymological root to Star's alias Shan, as it derives from the Latin *cornus* meaning “beak,” “tusk,” “horn,” or “claw,” while *Shan* comes from the Hebrew שן (*shn*), meaning “prong,” “tooth,” or “claw.”

Perhaps the most significant bird he appears as is that which the Egyptians used to depict as the Ba bird. Although the Ba itself was described as taking the form of an eagle with a human head, its hieroglyphic expression was a stork, which provides a connection to Star's Pseudomonarchia Daemonum alter ego Chax, who has the ability to make one suffer the same loss of senses experienced by the posthumous human ego—which the Ba bird symbolizes—in the Egyptian Duat.



Figure 22. Egyptian Ba Hieroglyph.

The stork is also associated with the *candida avis*²³ of Virgil, which heralded the coming of spring, and Pietas, the Roman goddess of religious virtue and sacrifice. Being a spirit under the influence of the Cardinal King

associated with Aries and the vernal equinox, a bird with a symbolic association with the season of spring seems appropriate; however, the greater importance may lie in its connection with Pietas, who represents the presence of the sacred and the divine in the everyday world and whose appearance was ominous for meddling mortals who were perceived to be interfering with the affairs of the gods. In many motifs, the punishment for impinging on the affairs of the gods—or the effect of divine contact in general—included being struck dumb, blind,²⁴ mad,²⁵ or senseless, which provides further concurrent symbolism between the image of the stork and the loss of intellectual faculties due to their being exposed to the forces of death or divinity.

Additionally, and in accordance with Star's power to bring treasures and riches, are the folkloric beliefs that portray the stork as a bringer of wealth. This particular power is subject to a degree of mystery in the case of Star, as it may relate to the abilities of his alias Chax or Shan to steal treasure from the houses of kings under the proviso that it be returned to where it came from after 1,200 years. It is difficult to pinpoint an exact meaning for this, though it might be understood as a cipher for the ability of a spirit, through its agency as a sublunar entity, to draw upon the Moon's aspects to another planet in order to embody the energies of that planet when it is not dignified but the Moon is in a position where that planet would be dignified. When the place such “treasures” (which here may refer to celestial powers) are brought from is said to include “the Houses of Kings,” this may be seen as a cipher that specifically points to the Moon receiving the signs, houses, and decans of the Zodiac that are pertinent to the specific planetary powers being “stolen.”

In planetary terms, Star's appearance as a man riding a bear falls in accord with the *Fourth Book of Occult Philosophy's* statement that spirits that appear in such forms are in alignment with the celestial influences of Mercury. Being an Eastern spirit with a Mercurial character, it is the sign of Gemini that is most pertinent to the essence of Star, with the third decan of that sign being particularly resonant. This face bears the image of a fool holding a bird in his right hand, which reveals a connection with the mental affliction Star brings, while the statement that he is a liar and a deceiver is also in accord with the negative traits of Mercury expressed in this decan. Gemini's third decan is also governed by the Sun, which is

notably detrimental to the mental abilities associated with Mercury when that planet falls under or becomes combusted by its rays.

Star may be worked with to greater effect when the Sun or Mercury is in Gemini, especially its third decan, when the Sun is in the Eastern Quarter of the heavens during the days and hours of Sol or Mercury with Gemini rising. If Star's ability to bring treasures from any place can be seen as a cipher that relates to the Moon receiving the powers of the planets it is forming aspects to, then in this case Luna may “steal treasures” from Mercury or the Sun when she forms aspects with them while transiting the third decan of Gemini.

SEMPER

The second Duke under the King of the East is Semper, who is also called Separ, Vepar, and Vephar, and comes in the form of a maiden or mermaid. She is the guide of the waters and ships laden with armor, can make the seas rough and stormy at the command of the magician, and can kill men in three days by inflicting them with putrefying wounds filled with maggots.

With her appearance as a mermaid, her command over the seas, and her generally destructive nature, the operations of this spirit are clearly connected to the dark, feminine aspects of the element of Water. The mermaid is a symbol of a lover lost through neglect or destruction, having its mythological roots in the figure of Atargatis, the north Syrian mother goddess who unintentionally killed her lover, a mortal shepherd, during sexual congress and cast herself into the ocean in her grief and became a goddess of the sea as a result. In these respects, Atargatis can be seen a composite of Asherah in her form of the sea goddess Atirat combined with Anat and Astarte in their aspects as goddesses of war and fertility.²⁶ The ancient cult of Atargatis was widespread, originating in Hieropolis, where she was worshipped alongside her consort Hadad, before finding great prevalence in Heliopolis in the Hellenistic period. In time, her cult moved westward to Delos due to the movements of Syrian sailors, who would have revered her due to her position as a sea goddess. According to Lucian, who speaks of her in *De Dea Syria*, her sacred animals were doves, fish, and dolphins, she was equatable with Derceto and Hera,²⁷ and she was worshipped with acts of ritual sex. Despite Lucian's summary and Aphrodite's reputation as a goddess of love, her title Aphrodite Hagne found in the Delos inscriptions denotes Aphrodite the Pure, which denotes a sexless or virginal state, and is consistent with this title usually appearing by itself in the Delos inscriptions rather than alongside that of her consort Hadad.²⁸ This association with the state of purity was reflected in the state one was preferred to be in if one sought to enter her temple²⁹ as well as the practice of self-castration that some of her male devotees chose to perform in her honor.³⁰

The latter part of her name, *-gatis*, may have its origin with the Ancient Greek κῆτος (*ketos*), denoting a whale or sea monster, and correlates with the mythological Cetus, whose constellation overlaps the area between the Great Sea of the Southern constellations and the “dry land” of the Eastern constellations, where the Ram of Aries and the Bull of Taurus lie close to the banks of the Great River, Eridanus. At this shore, overlapping Pisces and Aries to the north of the ecliptic, we find Andromeda bound in the chains of Poseidon where she awaits devourment by the great whale. On the distant Western shore of the same ocean, however, close to the constellation of Lyra,³¹ we find the mournful Sirens perching on the rocks, waiting to destroy the ships of those who sail within earshot of their song. The appearance of these principles of feminine divinity at the Eastern and Western shores of the Cosmic Ocean echoes the same delineation of Ashtoreth into her aspects as the rising and setting Venus, which Semper also reflects. Coming under the rulership of Oriens, her symbolic links to Atargatis—who was counted among the Greeks as one of the great goddesses of the East—are further demonstrated.

Although the name Semper has a direct Latin origin, denoting “that which is eternal,” this particular translation seems likely only if it is a reference to the great Eternal Sea of the Cosmos. A less obtuse etymological origin can be found in her alias Vepar in the *Pseudomonarchia Daemonum*, which derives from the word *viper* and bears a relation to the mermaid due to the description of vipers found in *The Physiologus*, which states that a female viper resembled a woman to the waist, but below it had the tail of a crocodile. Further evidence of the relevance of the viper to this spirit can also be found in the origin of its name in the Latin contraction *vivipara*, which derives from the words *vivus*, meaning “alive” or “living,” and *parere*, meaning “to bring forth.”³² This term was used to distinguish the viper from most other types of snake due to the fact that they hatch their eggs internally and therefore appear to give birth to live young, a process which somewhat mirrors the maggots that Vepar causes to come forth from putrid wounds. From antiquity to about the seventeenth century CE it was believed that maggots, worms, and the like spontaneously generated in rotten matter rather than hatching from the microscopic eggs laid by their mothers,³³ revealing a connection between the live births of vipers, the festering wound of their bites,³⁴ and the maggots that necrotic wounds were said to produce.

The viper is a prominent symbol across the grimoires, with many spirits holding them, taking their shape, or being mounted upon them.³⁵ Other spirits also sport names based on the etymology of this word, with the similarly named Zepar, who is described as holding a snake and bears a name derived from the Hebrew word for viper, **צפער** (*tzepa'a*), while the Book of Offices' Ogya³⁶ is either depicted as holding a snake or having the form of an ugly viper while bearing a name derived from the Greek word for viper, **οχία** (*ochia*). With their differing etymological origins, these three viperous spirits together provide a good example of how the Latin, Hebrew, and Greek languages are utilized to express similar things at the same time in a single name.

With Semper representing a sea creature of malefic character, the parallels between her and the *ketea* of Greek legend are clearly expressed. These monsters, of which Cetus was the most famed, were usually depicted as serpentine creatures with rows of sharp teeth and were greatly feared by Greek sailors, who believed they brought great storms that could either misdirect or wreck ships, and with this being so, their ships often bore images of such creatures as their figureheads in order to appease their wrath. The apotropaic virtue of such figurines also resembles the guiding role mermaids were believed to assume to bring good fortune to ships at sea, which is a quality present in Semper, whose description focuses on her ability to assist, rather than hinder, ships in their voyages. That it is ships of war in particular that she aids is consistent with the warlike nature of Anat, of whom, as revealed above, the primal mermaid Atargatis represented a maritime evolution.

Because of the connections with monsters of the sea, Semper can be connected to the constellation of Cetus, which partially overlaps Aries, the first of the Eastern signs. Of note in this constellation is the fixed star Menkar, currently positioned at 14°36' Taurus in the sidereal Zodiac, which lies at Cetus's mouth. Ptolemy cited this star to be of a Saturnian nature, while Vivian Robson described its qualities as those which bring “disease, disgrace, ruin, injury from beasts, sickness, and loss of fortune.”³⁷ Sidereally, this star also finds itself paralleled with the first Lunar Mansion, Al Sharatain, which is good for discords and journeys and is used for making talismans that bring destruction. Tropically, this Mansion lies between 0° and 12°51' Aries, which, being a sign governed

by Mars, may account for Semper's tendency to aid ships of war to make their passages across the seas. With Cetus emerging from the seas of the Southern constellations, a connection to the twenty-eighth Lunar Mansion Al Batn al-Hut³⁸ is also evident. This manzil, situated between 17°08' Pisces and 0° Aries, is largely positioned in the third decan of Pisces and helps travelers through danger. With Mars ruling the main decan that overlaps this manzil, as well as the first decan of Aries, the nature of Cetus as a sea creature of a great deal of Marsian energy is well expressed.

As well as being of a Marsian nature, her ducal rank, which is also shared by the related spirit Zepar, and the Venusian nature of goddesses such as Atargatis and Anat make works with Semper effective when either Mars or Venus is transiting Aries, particularly its first decan. Venus's detriment in this sign also accounts for the elements of lost love found in the mythos of the mermaid Atargatis. The transit of the Moon there may also be propitious, as may its transit of the first, twentieth, and twenty-eighth Lunar Mansions. Due to her connection to Cetus, it may also be auspicious to work with Vepar when the Moon is on the Ascendant or Mid-heaven and conjunct with the fixed star Menkar at 14°36' Taurus. Coming under the rulership of the King of the East, all of the above factors should be undertaken in the hours between dawn and noon, especially when Aries is marking the Ascendant during the days and hours of Mars or Venus.

ALGOR

The third Duke under the King of the East is Algor, who is also called Eligor, Eligos, Alugor, Abugor, and Abigor. He comes in the form of a goodly knight carrying a lance, an ensign, a shield, a serpent, or a scepter and has the power to disclose secrets, give the love and favor of kings, princes, knights, and lords, and can provide advice regarding wars and how soldiers will meet in battle.

Algor's several names form various etymological descriptions of his character in the Latin language. *Algor* means “cold,” while its possible derivations *eligo* and *ligo* mean “to select” and “to bind or tie,” while *abigo* means “to drive away.” With none of these having any specific relation to his person or powers, these names may refer to the processes by which Renaissance conjurers bound spirits to their will. In this scenario, the name Eligos is mirrored in the word *eligo*, which refers to the selection of the spirit, and *ligo*, which refers to the process of *Ligatio*, by which spirits are bound.³⁹ Their presence, when they come, is referred to in the word *Algor*, which refers to the cold darkness associated with the underworld spirits pseudo-Psellus classified as Lucifugi. Akin to this, and providing a bridge between Eligos and Algor, is the Greek word ἄλγος (*algos*), meaning “pain,” referring, perhaps, to the punishments they are stricken with when they fail to obey the magician, while the word *abigo* refers to the process of dismissing the spirits when they are “driven away” from the temple. While logically sound, this semantic sequence represents only a theoretical possibility, with the concept of “coldness” and the act of “driving away” being the main linguistic roots to be associated with this spirit.

A further possible alias of Algor is found in the name of Alogil, one of the servitors of the four Cardinal Kings that appears within Chapter XXIX of Book IV of the Book of Abramelin, which is used for “making all sorts of people in weapons and armour appear,” with the square he appears in being that which relates to having “all kinds of soldiers standing ready to fight.”

M	A	H	A	R	A	C	A	H
A	F	I	S	O	L	E	M	A
H	I	R	E	M	U	S	A	C
A	S	E	G	A	P	O	L	A
R	O	M	A	G	I	S	I	R
A	L	U	P	I	L	E	G	A
C	E	S	O	S	E	M	E	H
A	M	A	L	I	G	E	P	A
H	A	C	A	R	A	H	A	M

Figure 23. Abramelin Square for conjuring “All kinds of soldiers standing ready to fight.”

Algor's appearance and abilities place him as a firmly Marsian spirit, making a connection to the sign of Aries likely. Especially pertinent is the second decan of this sign, which brings nobility, loftiness of kingdom, and great dominion. Being a decan ruled by the Sun and in which the Sun is in its exaltation within a sign ruled by Mars, it is fitting that this Marsian spirit also bears the Solar power of gaining the favor of princes. Because of this, it may prove beneficial to work with Algor when the Sun or Mars is transiting this decan, especially when the Sun is at its exaltation in the nineteenth degree or is well-aspected to Mars when in Aries. The aspects formed between Mars or Sol with Luna when she is transiting this decan may prove auspicious, while the Lunar Mansion Al Butain, situated between 12°51' and 25°42' Aries, may also prove beneficial due to its being used to create talismans that bring reconciliation with rulers. This mansion draws its power from the fixed star Botein in the flank of Aries, which is currently situated at 21°06' Taurus in the sidereal Zodiac and may also be utilized in works with Algor when the Moon is on the Ascendant or Midheaven while forming a conjunction with that degree, or when the Sun or Mars is forming a conjunction with that star as part of their natural passage. All of these considerations are particularly efficacious between the hours of dawn and noon when the sign of Aries is on the Ascendant during the days and hours of Sol or Mars.

SESON

The second King under Oriens is Seson, who is also called Purson, Pursan, Diusion, Dicision, Sefon, Gorsyar, Gorsior, Garsone Rex, Corsone, and Curson. He is preceded by the sound of trumpets, desires that sacrifices be made before a brazen image, and gladly assumes an Earthly or Airy body to come in the form of a beautiful man with a lion's face wearing a diadem, carrying a cruel, poisonous viper, and riding a bear or wild boar. He grants familiars, knows of all hidden things that lie in water and in the earth, and can grant knowledge of all things past, present, and future, the locations of treasures, and matters relating to divinity and the creation of the world.

The full picture of Seson's description comes from a wide selection of names across a number of grimoires. The name he is best known by, Purson, appears in the *Pseudomonarchia Daemonum* and *Lemegeton*, with the former ascribing him the aliases Curson and Pursan, which are closely reflected in the *Book of Offices* names Corsone, Fersone, and Garsone Rex. Of these, the first two feature him with his characteristic lion's face, as does his *Book of Offices* alias Gorsyar, who, like Purson, rides a bear and carries a viper and, like Seson, wears a diadem. Some variation occurs with Seson in the *Book of Offices*, who rides a wild boar rather than a bear, while his *Livre des Esperitz* alias Diusion or Dicision^{[40](#)} comes as a beautiful man who reveals the hidden treasures of the earth. Between them, all of these spirits possess the full range of powers described in the opening paragraph of this entry, which are all largely in accord with each other, though it is only the description under the alias name Fersone that states that he desires sacrifice before the form of a brazen image.^{[41](#)}

Several of Seson's aliases, namely Diusion, Gorsyar, and Garsone, appear to segue into that of the Eastern spirit Neophon, whose own aliases include Gusion, Gusoyne, Gazon, and Gazaron and reveal the start of a notable sequence of physical, linguistic, and functional overlaps between the five consecutive Eastern spirits Seson, Maxayn, Neophon, Barbais, and Amon. Despite the similarities evident between their names, the *Livre des Esperitz* spirit Gorsay has nothing to do with either Seson or Neophon and most likely relates to the spirit Gordonsor or Seere in the Western Quarter of spirits under the rulership of Paymon. This multitude of linguistic

mutations and variations highlights the difficulties that lie in correctly identifying a spirit in all of its manifestations,⁴² and while a good deal of progress has been made in solving some of these quandaries in this work and others before it, its suggestions are neither rigid nor final.

The suggested etymological roots for Seson's multitude of names are as diverse as the names themselves are. Seson may be derived from the form Sefon given in the *Officiorum Spirituum* of MS Ad. 36674 fol. 65r, which in turn may have a common linguistic root with the name of the Canaanite thunder deity Ba'al Zephon.⁴³ This god, who was considered as an equivalent to the Egyptian Amun, the Assyrian Adad, and the Greek Zeus, received his name from Mount Zaphon⁴⁴ on the Syrian-Turkish border, which the Canaanites believed to be the home of their gods. Due to its position in the northernmost parts of the ancient Semitic world and being the home of a pantheon of their enemies' idols, the Hebrews named their word for "north," צפון (*tzephon*), after it and simultaneously ascribed that word to describe things of a dark or obscure nature. This second connection is found in the alternative meanings of צפון, which include "hidden," "concealed," "secret place," and "treasure,"⁴⁵ all of which are concordant with Seson's ability to uncover hidden knowledge, hidden treasures, the mysteries of the past, present, and future, and things concealed within the Waters and the Earth. Similar descriptive elements are evident in the names Gorsyar and Garstone, which, like Neophon's aliases Guzion and Gazon, and the Book of Offices spirit Gasyaxe, can be traced to the Latin *gazae* and the Greek γάζα (*gaza*), which mean "treasures." The name Purson continues this descriptive mode with a root likely to derive from the Hebrew פרש (*persh*), meaning "rider" or "knight,"⁴⁶ and פורש (*pursh*), meaning "dissident" or "dissenter."⁴⁷

With his beautiful form and leonine features, Seson's Solar nature is strongly expressed, making a link to the Fiery Solar sign of Leo likely, while his riding a bear relates to one of the physical appearances of Mercurial spirits according to the attribution given in the Book of Oberon and the *Fourth Book of Occult Philosophy*, which Seson displays in his knowledge of esoteric matters and the events of the past, present, and future. In Liber Hermetis, the daemonic image of the first decan of Leo mirrors Seson's appearance as a crowned, serpent-bearing Leontocephaline, with it having the image of a great serpent with the form

of a lion with Solar rays encircling its head. This image reflects the image of the Gnostic demiurge Ialdabaoth, as is reflected in the name Hephaistio gave to this decan, Charchnoumis.⁴⁸ With the demiurge being the creator of the physical cosmos, this image is particularly relevant to Seson due to his knowledge of matters relating to divinity and the creation of the world, giving this spirit a form that reflects that of the Great Archon, Abrasax.⁴⁹



Figure 24. Abrasax.

Although its powers do not concur with those of Seson, the overlap between the daemonic image of the first decan of Leo in *Liber Hermetis* and this spirit makes it auspicious. He may therefore be conjured to greater effect when the Sun is present in this decan or when Mercury or Sol is in the Sol-ruled third decan of Gemini, especially during the hours and days of the Sun or Mercury between dawn and noon when either Leo or Gemini is on the Ascendant. When these planets are not present in these positions, the Moon may be used as a proxy for them so long as it is forming aspects to those planets when she is present in the above decans. These properties make Seson a close celestial relative of Barbas, who is also an Eastern spirit with a leonine form who takes the shape of a beautiful human when requested and gives answers about hidden or secret matters. With Barbas being a likely emanation of Baal—and therefore ultimately a scion of

Belzebuth—Seson can also be considered to be one of the Baalim, which can be verified due to his spiritual connection to Ba'al Zephon.

MAXAYN

The fourth Duke under the Eastern King is Maxayn, who is also called Marshiones, Mathias, Machin, Mathim, Bartyn, Barton, and Bathin. He comes in the form of a bear with a serpent's tail breathing fire from his mouth or as a very strong man with a serpent's tail riding a pale horse. He teaches the virtues of herbs, stones, and trees and can transfer one from one region to another in an instant.

Like the Western spirit Partas and his alias Foras in the *Pseudomonarchia Daemonum*, Maxayn appears as a strong man who has knowledge of herbs and precious stones. He also bears strong enough similarities to the *Pseudomonarchia Daemonum*'s Bathin⁵⁰ and the Book of Offices' Marshiones to conflate them under a single identity. His alternative appearance as a fire-breathing bear with a serpent's tail, meanwhile, mirrors the Book of Offices spirits Mathias, Barton, and Bartyn,⁵¹ who, like the aforementioned spirits, all possess knowledge of herbs and stones and can carry people from country to country. Additionally, when Bathin appears as a strong man, he comes with the tail of a serpent breathing fire from his mouth, which—alongside the clear similarity of their names—connects him to Pathyn, a spirit under the rulership of Amaymon in the Book of Offices. Like Bathin, Mathias, and Maxayn, Pathyn also has flaming breath due to his holding a burning pin in his mouth, with which he can burn whatever he wills, though with his powers only vaguely described as being centralized around giving wisdom and telling secrets and his form being described as consisting of three heads with a serpent being borne in its hand, it is difficult to directly equate Pathyn with Maxayn.

The names Maxayn, Machin, Marshiones, and Mathim most likely derive from the Greek words μάχη (*mache*), meaning “fight,” “battle,” or “contend,” and μάχομαι (*machomai*), which means “I do battle.”⁵² These names then mutate into Bathin, which has its origin in the word βάθος (*bathus*) and resonates with the description given to both Maxayn and Bathin due to its meaning of “strong,” “intense,” and “full.” This word is also directly related to the Greek βάθος (*bathos*) meaning “depth,” “profundity,” “bottom,” and “twilight,” which have abyssal or underworld

connotations. Additionally, the name Mathias, which is phonically similar to Mathim, loosely relates to the disciple of Christ, Matthias, whom Agrippa related to the Zodiac sign of Aries.⁵³ The martial qualities of this sign further confirm his links to the words μάχη and μάχομαι, the “strength” aspect of the word βαθύς, and Maxayn's physical form as a very strong man.

His dual manifestation as a strong man and a bear appears to represent the human incorporation of the strength and viciousness of a bear that featured in the trials and ordeals of ancient magical hunting rites. This kind of *therianthropy* or *shapeshifting* is the same as that practiced by the Nordic Berserkr, who attained their furious strength and prowess through assuming the forms of bears and wolves by wearing their skins and ingesting some form of psychoactive plant or elixir. With the assumption of animal forms being a major feature of the gods of many ancient cultures as well as the daemons evoked in works of *goeteia*, the suggestion that this art extends into a form of therianthropy that reflects a shamanic influence is not unlikely. Indeed, as demonstrated in the powers of the spirits Andrealphus, Oze, and Vzago, as well as the powers of Asmoday and Astaroth in Chapter IX of the Third Book of Abramelin, the ability to turn humans into animals is also a specific power that certain spirits have the ability to grant.

With his predecessor in the Eastern Quarter Seson riding a bear and holding a serpent in his hand, Maxayn's ursine form and serpentine tail present the possibility that he is Seson's mount, with that king holding Maxayn's tail in his hand as he rides him. If so, this relationship is akin to those of the Vedic *vahana*, which are lesser or local deities who act as the mounts of more prestigious and powerful gods. With Seson's connection to the first decan of Leo established, that decan's aspects relating to violence and boldness can be applied to Maxayn's vicious appearance, as can the Mercurial first decan of Sagittarius with its ability to bring boldness. The decan most relevant to him, however, is the first of Aries, which signifies strength and boldness and comes with the form of “a black man, standing and cloathed in a white garment, girdled about, of a great body, with reddish eyes, and great strength, and like one that is angry.”⁵⁴

The Lunar Mansion related to Aries's primary decan is Al Sharatain, which is pertinent to Maxayn due to its influence over discords and

journeys—which his fierce, Marsian nature and ability to transfer one from one place to another are in accordance with—and its utilization for creating talismans that cause destruction. The Lunar Mansions that overlap with the first decans of Leo and Sagittarius are also of potential importance due to their influence over “voyages,” in the case of the eleventh manzil Al Zubrah, and “compelling a man to come to a certain place,” in the case of the twentieth manzil Al Na'am.

These considerations make works with Maxayn desirable when the Moon is transiting the first, eleventh, and twentieth Lunar Mansions or when Mars or the Sun is in the first decan of Aries or the Sun is in Leo or Sagittarius. The Moon may also be of value when it transits these decans and forms an aspect to either Sol or Mars. As with the other Eastern spirits, rites involving Maxayn should be performed between dawn and noon, with the days and hours of the Sun or Mars and the rising of the signs Aries, Leo, or Sagittarius at those times being of additional value.

Barton	Bartyn	Bathin	Machin	Marshiones	Mathias	Maxayn
Bear	Bear	Strong man	Strong man	Strong man	Bear	Bear
-	-	-	-	-	Fiery breath	Fiery breath
-	-	Pale horse	-	-	-	-
Dragon's tail	-	Serpent's tail	-	Serpent's tail	-	Serpent's tail
Herbs	Herbs	Herbs	Herbs	Herbs	-	Herbs
Stones	Stones	Stones	Stones	Stones	-	Stones
-	-	-	-	-	-	Trees
Telepor-tation	-	-	Telepor-tation	-	Telepor-tation	Telepor-tation

Figure 25. The combined forms and powers of Maxayn and his aliases.

NEOPHON

The fifth Duke under the King of the East is Neophon, who is also called Cason, Gusion, Gusoyne, Gazon, and Gazaron and comes in the form of a dog or a Xenophilus. He answers all questions regarding past, present, and future, expounds all questions, reveals secrets, and gives grace and love to all people on earth by reconciling friends, appeasing the enmities of foes, distributing honors, dignities, and riches, and granting the favor of the great.

With the meaning of Neophon's name appearing to be a direct translation of the Greek νεοφωνή (*Neophone*), meaning “new voice,” it is possible that this was a title given to a spirit whose previous existence was either unknown or unfamiliar to the Renaissance necromancers who first conversed with him under the names Cason⁵⁵ and Gazon.⁵⁶ While such a theory can't be verified, his *Livre des Esperitz* name Gazon, his *Abramelin* name Gazaron,⁵⁷ and his more familiar aliases from the *Pseudomonarchia Daemonum* and *Lemegeton*, Gusoyne and Gusion, are more easily quantified as they appear to derive from the Latin *gazae* and the Greek γάζα, meaning “treasures,” which is fully in accord with his abilities to bring riches. As discussed in the analysis of Seson—whose aliases Gorsyar and Garstone have the same etymological root as the names Gusion and Gazon—these elements form part of the connective chain apparent in the spirits of the East, where strong emanatory overlaps are apparent in the four spirits that succeed that king. In Neophon, these are evident not only in the shared etymological root mentioned above, but also in his ability to reveal hidden things and the mysteries of the past, present, and future.

The form he is described as taking in the *Pseudomonarchia Daemonum* is that of a Xenophilus, which some observers have stated represents a flawed rendering of the Greek *Cynocephalus*, meaning “dog-headed,” which clearly coincides somewhat with his appearance as a dog in the *Book of Offices*. An alternative explanation of the term *Xenophilus* is that offered by Jake Stratton-Kent,⁵⁸ who presents it as a mishandling of the French word “seneschal”⁵⁹ due to Cason taking such a form in clm 849.⁶⁰ Each of these arguments has its merits, as does the direct translation of the Greek Ξένο φίλο (*xeno philo*), meaning “foreign friend,” which may relate

to the peaceful and conciliatory nature of this spirit, as is seen in his abilities to give grace and love to all people, reconcile friends, and appease the enmities of foes. Taken together, the alternative possibilities of this word's meaning can be combined to present a more complete image of the spirit appearing as a seneschal or a “foreign friend” who comes in the form of, or with the head of, a dog.

The divinatory powers,⁶¹ grace, love, reconciliations, friendship, honor, and riches Neophon brings all relate to planetary powers that, in the Eastern Quarter, are most strongly expressed in the third decan of Leo,⁶² which is governed by Mars in a sign ruled by Sol, and the second decan of Marsian Aries, which is governed by Sol and is the decan where the Sun is exalted.⁶³ As with the other Eastern spirits, rites involving Neophon should be performed between dawn and noon and may be further enhanced by being performed in the days and hours of Mars or Sol⁶⁴ and during the rising of the signs Aries or Leo. The Moon's transit through these decans is also of value if she is forming an aspect to Mars or the Sun, though this need not be the case if the Moon is in the second Lunar Mansion Al Butain, which, like the powers of the Sun, brings treasures and reconciliations with rulers.

BARBAIS

The first Earl and sixth Duke under Oriens is Barbais, who is also called Barbas, Barbares, Barbates, and Barbatos. He comes in the form of a man of the forest armed with a bow or as a wild archer who is half-man and half-beast. He knows all things of the past, present, and future, is the guide of many rulers, and comes in the company of four kings, each of which bears a trumpet, of which one is gold, one silver, one brass, and one ivory. He reconciles friends and rulers and can understand the singing of birds, the barking of dogs, the lowing of bullocks, and the cries and howls of all other beasts and can also detect and break open the treasures hidden by magicians and counteract the effects of witchcraft.

The origin of Barbais's name is better understood in the context of its Pseudomonarchia Daemonum form Barbatos, which derives from the Latin *barbatus*, denoting a man with a beard or something that is “frayed” or “ragged” in appearance. This is concordant with his appearance as a “wild archer” in the second list of spirits in the Book of Offices, a “showter,⁶⁵ or fforest man” in the first list, and the words “in signo Sagittarii silvestri” in the Pseudomonarchia Daemonum.⁶⁶ With his wild, sylvan nature, he can be likened to forest guardians such as the Roman deity Silvanus, and also Centaurus, the Father of Centaurs, who removed himself to the thick forests of Mount Pelion due to his disliking the company of humans. The lattermost of these forms is confirmed by his shape being described as “like a saggittary that is halfe a man and halfe a beast.”

His appearance with a company of four trumpet-playing kings⁶⁷ is reminiscent of the musicians that accompany Seson and the Cardinal Kings. These kings should not be understood as the Elemental Kings themselves, however, but as entities of an angelic nature that form part of his personal retinue. Adding weight to this possibility is the statement in the Lemegeton that Barbatos is “of the Order of Virtues, of which some part he retaineth.” That these kings or angels bear trumpets is also suggestive of the passages in the Book of Revelation relating to the first four trumpet blasts of the apocalypse, which bring about the destruction of Earth, with the first burning up the world's grass and trees, the second, its

sea life and ships, the third its rivers and springs, and the fourth the lights of the Sun, Moon, and stars.



Barbatos, as depicted by Louis Breton, in J. A. S. Collin de Plancy, Dictionnaire Infernal, Paris: 1863.

Despite these possibilities, with Barbatos's clear links to hunting, the role of these trumpet bearers may be primarily understood as hunt musicians, whose role was to communicate the findings, direction, and nature of prey they had flushed to the master huntsman over a distance. This musical connection provides clues toward an alternative interpretation of Barbatos's character and name, for a type of trumpet known as the *syrix* was favored by Silvanus, the tutelary god of the deep forest, while another type of ancient musical instrument, the *barbat*, was a Persian precursor of the lute, while the Greco-Roman instrument the *barbiton* or *barbitus*—which took its name from the Barbat—was a form of lyre. In conjunction with his appearance with musicians, this alternative etymology can be combined with that which describes his appearance as a wild, bearded, bestial man of the forest to form a more holistic understanding of this spirit.

Being “bearded” places his physical form within the categorization of spirits associated with Saturn, which, with his attested connection to Sagittarius, makes the Saturnian third decan of that sign especially pertinent to his being. This decan relates to matters of will, which is evident in the influence Barbais has over rulers, as well as “evil things” and “quarrels,” which relate to his ability to return malignant magic aimed at an individual back to its source. This particular ability coincides with that of the seventh square of Book IV Chapter X of the Book of Abramelin, which is used to prevent all other magic from working and is notable in respect to Barbais as its letters are such that all of his names—Barbais, Barbatos (as the Latinized *Barbatus*), Barbares, and Barbates—are evident within it. Even more significant is the fact that his Lemegeton seal appears to have been constructed from this square, with it being sigilized by joining up the appropriate letters of his name in a stylized fashion similar to the construction of the well-known seals of the planetary Spirits and Intelligences from the magical Number Squares found in the works of Paracelsus and Agrippa. This, it can be purported, reveals the squares of the Abramelin as one of the likely sources of the Lemegeton seals, though it is often difficult to suggest which squares should refer to which spirits.

I	K	K	E	B	E	K	K	I
K	A	R	T	U	T	R	A	K
K	R	U	T	U	T	U	R	K
E	T	I	S	A	T	I	S	E
B	U	T	A	R	A	T	U	B
E	S	I	T	A	S	I	T	E
K	R	U	T	U	T	U	R	K
K	A	R	T	U	T	R	A	K
I	K	K	E	B	E	K	K	I

Figure 26. Seventh square of Book IV, Chapter X of the Book of Abramelin, used to prevent all other magic from working. Note the positions of the letters that spell out the name Barbatus and compare to the positions of lines, curves, and crosses of the Seal of Barbatos in [Figure 26a](#) on [page 94](#).



Figure 26a. Seal of the Barbatos from the *Goetia of Solomon the King*.

The Abramelin Square in question comes under the rulership of Magoth, who is considered an Eastern ruler due to her being named as such in the *Grimoire of Honorius*.⁶⁸ The name of the spirit Butarab that appears within it comes from the Hebrew word בותר (*butar*), denoting “dismemberment,” “slicing,” and “carving,” while the palindromic word IKEBBEKI on the outer edges derives from the Hebrew יכאב (*ikeb*), meaning “sorrowful,”⁶⁹ which in turn derives from the root כאב (*keb*), meaning “pain.” The other Abramelin spirit present in this square is *Kaitar*—whose name appears in each of the square's four corners—which derives its name from the Hebrew חתר (*khetar*), meaning “to dig into,” which has the context of tunneling into something in order to take refuge. The presence of such words suggests that this square—and by association, Barbais—can be used to bring pain and suffering to those who work curses against those under his protection while offering refuge or protection from any malign effects.

Barbais's ability to understand the language of bird, dogs, bullocks, and other wild beasts is further indication of his wild, naturalistic character, with the ability to understand such things—especially the song of birds⁷⁰—being associated with an ability to understand the language of the gods. The phrase used to describe this ability in the *Livre des Esperitz* is “qui monstre a entendre le son des oyseaulx et la voix des chiens,” with the Middle French *monstre* here being a derivation of the Latin *monstri*, which relates to the recognition of omens and portents.⁷¹ The magical knowledge of such a language may reveal an emanatory relationship to the spirit Barbas, who precedes him in the East and who, aside from having a similar name, also has the ability to understand languages. Barbais's ability to

reveal the location of treasures, specifically those that are guarded or hidden by magical wards, also reveals an ongoing consistency with the slew of treasure spirits apparent in the Eastern Quarter as is revealed in the names and functions of the spirits Seson and Neophon, the latter of whom appears as a dog, which is one of the creatures that Barbais can decipher the speech of. The symbolism evident in dogs and corvids in the grimoires is demonstrably that of chthonic creatures, while spirits appearing as white birds, such as Shan and Cambra, represent messengers of a celestial or aerial nature. In this context, it can be said that Barbais, a spirit whose naturalistic qualities ground him firmly in a central or intermediary position between the two realms, recognizes the omens and portents of both the celestial and chthonic spheres as they appear in naturally occurring modes of divination such as theriomancy and orthinomancy.

As discussed, Barbais's astrological character is plainly demonstrated in his form and related to Sagittarius, particularly its third decan, which the transits of and aspects formed between the Sun, Moon, and Saturn should be observed within, especially during the planetary days of Saturn and Sol when Sagittarius is rising. The twentieth Lunar Mansion, Al Na'am, between $4^{\circ}17'$ and $17^{\circ}08'$ Sagittarius, is also relevant due to its influence over the control of wild animals and its use in the creation of a talisman that brings success in hunting.⁷² The image to be inscribed upon this talisman correlates very closely with the description of Barbais, with it having the form of a figure with the head and arms of a man, the body of a horse with four feet, and a tail holding a bow in its hands. The Moon's conjunction with the Midheaven or Ascendant and the fixed star Vega at $15^{\circ}35'$ Capricorn, which marks the sidereal entrance to this Mansion and grants favor with beasts and protects from demons, nocturnal phantoms, and fears, is also of importance. Significantly, Vega is found within the constellation of Lyra, which represents the lyre with which Orpheus drowned out the songs of the Sirens and is reflected in Barbais's ability to dispel malign magic. So too did Orpheus display his mastery over the wards of the infernal realm with his taming of Cerberus, the guardian of the portals of Hades, just as Barbais breaks open treasures bound shut by sorcery.⁷³ Like Barbais with his ability to bring reconciliation between friends and rulers, Orpheus also demonstrated the ability to restore harmony between friends by disrupting the argument between Idas and Idmon aboard the *Argo* with one of his songs, and like the wild huntsman

Barbais, Orpheus also shared an affinity with animals, which he could make dance with the music he played. As a son of Apollo, Orpheus may be seen as a Solar emanation and, despite having Saturnian elements evident in his form, this is also the case with Barbais due to his powers closely correlating with the magical manifestations of Sol described in the Lesser Key of Solomon, which include bringing wealth, gaining the favor of rulers, and dissolving hostility between friends.

As demonstrated, the associations that Barbais's alternative name *Barbatus* has with the Greek lyre—which was called a *barbiton* or *barbitus*—make his spiritual connection to the ancient Orphic religion very strong, though his connections to Centaurus and Silvanus are significant, too. Besides this, his associated Zodiac sign, Lunar Mansion, fixed star, and Abramelin Square are all closely correlated aspects of this spirit's character. Due to his associations with Silvanus and Centaurus, it would also be favorable to work with Barbais in the deepest parts of the forest, away from all human contact,^{[74](#)} while his associations with Orpheus, music, and the voices of beasts make the sounds of music, voices, and any other significant noises the foremost media through which this spirit communicates.

AMON

The second Marquis under the King of the East is Amon or Aamon. He is most stern and comes in the form of a mighty wolf with the tail of a serpent and vomits flames of fire, though when he takes human form he has the head of a raven with the teeth of a dog. He has the power to make wild beasts tame, uncover all secrets, procure feuds and the favor and love of friends and enemies, and knows all things past, present, and to come.

Although it can be tempting to correlate Amon to gods such as the Egyptian Amun or the Carthaginian Ba'al Hamon, there are too few connections between them to give such correspondences any real credence. There is, however, a linguistic connection between the names Amon and Hamon that is worth considering. This connection can be seen when comparing Amon to one of his purported alternative names, Nahum. Although this alias appears to be a modern construct with no traditional basis in the grimoires, it successfully provides a link to one possible origin of Amon's name due to its connection with the minor Old Testament prophet Nahum,⁷⁵ who spoke out against “whoredom and witchcraft”⁷⁶ during the reign of the apostate Judean king Amon, who “burnt the Torah and allowed spider webs to cover the altar.”⁷⁷ Although this alias provides a biblical connection, it cannot be postulated as a genuine alias for Amon in these circumstances, as king and prophet are too diametrically opposed to be equated with each other in the form of a specific daemonic entity.

Despite this, the name Nahum has another biblical appearance that may be of significance, due to it being the term from which that of the settlement of Capernaum—where Christ exorcised unclean spirits from a demoniac—was taken.⁷⁸ While this demonic association again seems too precarious to confirm the validity of Nahum as an alternative name for Amon, another renowned case of biblical exorcism was that in which the name Legion was uttered by the demoniac of Garasa.⁷⁹ In Hebrew, the word *legion* can be translated to *המון* (*hamon*), though it describes plurality in general, including the concept of “people.” This therefore gives the name Amon the same origin as the biblical Legion and makes the name of the god Ba'al Hamon equitable to “Lord of Many” or “Lord of the People.” Despite this, there is still no justification for directly equating the god of

Carthage with the spirit Amon, as it is only different concepts of plurality that are being commonly expressed by their names rather than a definitive coagulation into a singular entity.

Because the names of spirits often have a multiplicity of linguistic meanings, another possibility worthy of consideration is found in the common appearance of the word *amon* in the names of spirits. In this context, this construction may be an application of the Hebrew word אַיִם (*ayum*), meaning “terrible,” “awful,” “hideous,” “dreadful,” or “fearful,” appended by the possessive suffix “-on.” Unsurprisingly, this combination is often used to describe spirits with sinister appearances, powers, or characteristics and is evident in the names of Paymon's aliases Pamon and Samon;⁸⁰ Tamon, who “speaketh fowly and evil fovouredly, and without discretion”; Amaymon, whose character is generally “terrible”; and, in a truncated form, Aym,⁸¹ who destroys castles, strongholds, and cities. In Amon's person, such a nature is apparent in his ability to cause feuds and his ghastly appearance as a mighty fire-breathing wolf with a serpentine tail and as a man with the head of a night raven with dog's teeth. This form is somewhat similar to that of the Valravn of Danish folklore, which was sometimes depicted as being half-raven and half-wolf, of which more is discussed in the description of the spirits Mistalas, Andras, and the spirit who follows Amon in the Book of Offices, Suffales.

As mentioned in the description of the spirit Seson and those subsequent to him, there are strong connections between this cluster of Eastern spirits, with Neophon and Suffales sharing Amon's lupine, corvid, and canine characteristics, while Maxayn's serpentine tail and fiery breath are also evident in his form. His powers, which include the ability to control wild animals, uncover all secrets, procure favor and the love of friends and enemies, and knowing all things past, present, and to come, correlate strongly with those of Barbatos, who precedes him under the name Barbais in the Book of Offices and follows him in the Pseudomonarchia Daemonum. His power to cause feuds, meanwhile, is concordant with the power Suffales has as “the author and promoter of discord, war [and] quarrels,” while his abilities to answer all questions regarding past, present, and future, reveal secrets, and procure favor and the love of friends and foes is strongly concordant with the Solar-Marsian powers of Neophon. This large degree of overlap with the spirits surrounding him in the East adds extra credulity to the pluralistic nature suggested by the

similarity of his name to the Hebrew *hamon* and gives him the overall feel of a spirit whose form is a gestalt composed of the parts of many others.

Because of this great similarity of his powers to the two spirits who precede him, his main astrological sympathies are with the sign of Sagittarius, especially those found in the twentieth Lunar Mansion Al-Na'am due to its influence over the taming of wild beasts. With the Saturnian night raven making up part of his appearance, the third decan of Sagittarius, which brings quarrels, is also resonant with his nature, though the Marsian form of the wolf—rendered “stern” by Amon's Saturnian character—is suggestive of the third decan of Leo, which, like Amon, brings “love and fellowship.” The overlaps apparent between the daemonic expressions of these astrological factors and those found in the form of Amon suggest these to be conducive placements for working with him when Mars and Saturn are transiting such places when the Sun is in the Eastern Quarter of the heavens during the days and hours of Sol, Mars, or Saturn or when the Moon forms aspects with Saturn or Mars from those places.

SUFFALES

The first Prince and seventh Duke under the King of the East is Suffales who is also called Pruflas, Bufas, and Bulfas. His abode is around the Tower of Babylon, which he appears outside of in the shape of a flame with the head of a great nighthawk. He is the author and promoter of discord, war, quarrels, and falsehood and may not be admitted into every place but will respond generously to the magician's requests.

In Suffales, whose name may derive from the Latin words *sufflare*, meaning “to blow,”⁸² or *sufflamen*, meaning “hindrance,”⁸³ the identifiable physical or functional crossovers between the Eastern spirits continue and culminate. In his case it comes from the form he takes as a spirit with the head of a nighthawk or night raven that Amon bears. In the original Latin of the *Pseudomonarchia Daemonum*, the precise word used to describe this kind of sinister nocturnal creature is *nycticoraci*. The technical translation of this word is not “night raven,” as the Vulgate Bible has it,⁸⁴ but *nightjar*, a bird with a harsh and unusual cry that European folklore states was portentous for those who heard its call, earning it the moniker “the corpse fowl.” This form is also one shared with the spirit Andras, who, like Suffales, is an “author of discord” and while his riding upon “a blacke and verie strong wolfe”⁸⁵ brings the physical appearance of the spirit Amon to mind. The fiery demeanor one would expect from a spirit subject to the King of the East is also apparent in his body, which, like that of the Western spirit Gamor, takes the form of a flame or spark of fire.



Prufas, as depicted by Louis Breton, in J. A. S. Collin de Plancy, Dictionnaire Infernal, Paris: 1863.

The position of the flame he appears as outside the Tower of Babylon is a reference to the account of the Tower of Babel in Genesis 11:1–9, which was a symbol of man's unification to a singular purpose, which God usurped to limit his power, saying in a curious, pluralistic manner that reflects the story's Sumerian origins:^{[86](#)}

If as one people speaking the same language they have begun to do this, then nothing they plan to do will be impossible for them. Come, let us go down and confuse their language so they will not understand each other.

Further symbolic explanations of the precise goal that man was alleged to be working toward are elucidated in the accounts of the Book of Jubilees, which state that the tower was built in order for people to “ascend on it into heaven,”^{[87](#)} while the Babylonian Talmud^{[88](#)} states that it was ascended so that war could be made on heaven, saying: “Let us build a

tower, ascend to heaven, and cleave it with axes, that its waters might gush forth.” An alternative line of Rabbinical teaching goes further and says that those who climbed it were divided into three factions with differing intentions:

One said, “Let us ascend and dwell there;” the second, “Let us ascend and serve idols;” and the third said, “Let us ascend and wage war [with God].” The party which proposed, “Let us ascend, and dwell there”—the Lord scattered them: the one that said, “Let us ascend and wage war” were turned to apes, spirits, devils and night-demons.

As well as accounting for the appearance as Suffales as a “night demon” appearing as a flame outside the Tower, this account of man's desire for apotheosis by “stealing fire from heaven” reflects the motives of Adam and Eve in their eating of the forbidden fruit in Eden as well as the roles that Prometheus, Tantalus, and the Watchers of the Book of Enoch played in assisting man in his quest for gnosis. The concept of waging war against God to attain spiritual liberty also reflects the mythos of the giant Nimrod,⁸⁹ the worldly enmity of Gog and Magog,⁹⁰ the war between the angels and Nefilim, and the great celestial rebellion led by Lucifer. All of these means of violent protest are attested to clearly in the character of Suffales due to his being a promoter of discord, war, and quarrels, aligning him rather clearly as a daemon akin to the fallen angels of lore, while his appearance as a flame symbolically suggests that his usurpation of the heavenly fire may have been fruitful.

In astrological terms, Suffales also shares the connection to the sign of Sagittarius that others preceding him in the East have. The Saturnian third decan of that sign is especially relevant to his being as it represents “activeness for evil things, contentions, and horrible matters.” This decan's overlap with the twenty-first Lunar Mansion Al Baldah between 17°08' Sagittarius and 0° Capricorn, which is used to create a talisman that brings destruction to someone, concurs with these attributions rather well, too. Additionally, the Saturnian first decan of the Fire sign of Leo also appears to be in accordance with his nature due to its signifying the traits of boldness, violence, cruelty, wickedness, and lust. This decan shares a position with the tenth Lunar Mansion Al Jabhar between 25°42' Cancer and 8°34' Leo, which also accords well with the nature of Suffales due to

its influence over matters concerning enemies. In sidereal terms, it may prove beneficial to consider the Moon's contact with the fixed stars Albaldah at 16°30' Capricorn and Al Jabhar at 28°09' Leo due to their being the stars that mark the entrances to the aforementioned manzils. As is the case with the spirits that precede him, suitable times for working involve the Sun being in the Eastern Quarter of the heavens during the days and hours of Saturn when the signs of Leo and Sagittarius are on the Ascendant. The Saturnian aspects of this spirit make Sagittarian aspects of the Sun and Moon to Saturn beneficial, especially when such aspects are formed in the positions highlighted previously.



A depiction of the demon Asmodeus, a king of demons, from J. A. S. Collin de Plancy, Dictionnaire Infernal, Paris: 1863.

V

SPIRITS OF THE SOUTH

ASMODAY

The first and choicest King under Amaymon is Asmoday, who is also called Sydonay, Aēšma, Asmodeus, and Ashmedai. He takes the form of a strong, powerful, three-headed king riding an infernal dragon and bearing a lance and flag in his hands. The first of his heads is like that of a bull, the second is like that of a man, and the third is like that of a ram. He belches forth fire, has the tail of a serpent, and has feet that are webbed like those of a goose. He answers all demands truly, gives a ring of Great Virtue, reveals secrets and the location of hidden treasures, teaches astronomy, arithmetic, music, the mechanical arts, and geometry, and can cause one to become invisible. He also has the ability to produce food, especially in vast amounts for banquets, can cause the transmutation of metals and the shape of people and animals, can cause of all kinds of discords, and can drive the hearts of women and men to wrath, desire, and lust.

Asmoday is one of the foremost entities of daemoniac lore, having his first traceable origin as Aēšma, a storm demon who later became identified as one of the ten major *dēvs* of ancient Persia. As the Zoroastrian Demon of Wrath, he was the messenger of Angra Mainyu known as “the fiend of the murderous spear”¹ and was the wielder of the bloody club, the assailer of the unjudged dead, the sower of discord among demons and men, and the agent of every kind of worldly sin. It is from the name Aēšma alongside the appendage *daēuua* denoting a god or daemon that the name Ashmedai or Asmodeus of Haggadic legend, the Book of Tobit, and the Testament of

Solomon comes. In these texts, his role as an agent of misfortune continues with his appearance in Tobit as the demon responsible for the death of each of Sarah's seven husbands. On this, the Testament of Solomon elaborates, stating:

I am called Asmodeus among mortals, and my business is to plot against the newly wedded, so that they may not know one another. And I sever them utterly by many calamities, and I waste away the beauty of virgin women, and estrange their hearts . . . I transport men into fits of madness about women through madness and desire when they have wives of their own, so that they leave them and go off by night and day to others that belong to other men with the result that they commit sin and fall into murderous deeds.

While his agency over marital woe initially appears to be solely representative of his sway over human desire and inconstancy, it is also indicative of his opposition to Zoroastrian and Jewish religious conventions. One of the Zoroastrian rites that was supposed to thwart Aēšma, for example, is the practice of kin-marriage, whereby the preferred marriage partner is a cousin, which is still practiced among contemporary Zoroastrians for reasons of heredity and socioreligious exclusivity. A residue of his opposition to kin-marriage resonates in the account of Tobit's son, Tobias, who consented to marry Sarah, the daughter of Raquel, who was “a near-kinsman” of his tribe.² This kin-marriage could not occur, however, until she was freed of Asmodeus's attention, as he had killed each of the seven men she had previously married before consummation could take place by twisting their necks. Symbolically, this tale parallels the plight of the seven archons of the Gnostic traditions that became separated from the feminine wisdom and divinity of Sophia after descending into matter. Verifying this concordance is the role Aēšma—under the name Xēšm—plays in Manichaeism in which, as the agent of *Āz*—the feminine principle of Death and Matter—he seduced the seven archons into a fallen state by driving them to wrath, desire, and lust.

Despite his destructive nature, the Hebrew cognate of his name, השמד (*Ha-Shamod*), meaning “to destroy” or “exterminate,” suggested by MacGregor Mathers³ is unlikely, as is the suggestion⁴ that his name derives from the root שמד (*shmd*), meaning “the cursed.”⁵ While doubts

have been cast about the validity of the combination of *Aēšma* and *daēuua* to form the transliterated Greek Ἀσμοδαῖος (*Asmodeus*),⁶ the appearance of the name Xēšm Dēw in Middle Persian reproductions of the *Bundahišn* appear to verify the accuracy of this etymology.⁷ Another dubious cognate of his name however is חַשְׁמוּדַאי (*Chasmodai*) found in Paracelsus's Doctrine of Talismans, which is that of the Spirit of the Sphere of Luna. This form of his name does not in reality suggest a derivation from the Hebrew word חַשׁ (*Chash*), meaning a “central fire” or “kundalini force” as some modern occult groups have suggested, but merely represents the transliteration of the Hebrew אַשְׁמַדַּאי (*Ashmedai*) with the addition of the letters Cheth and Vau and the removal of the second Aleph to make his name add up to the 369 required to match the total that each of the nine columns and rows of the Magic Square of Luna add up to.

Although the Jewish legends surrounding Asmoday largely rely on Persian sources, one mystery that may be solved by Apocryphal Hebrew teachings is that which surrounds one of his Zoroastrian epithets, Pesō Tanō, which means “having his body forfeited.” In the Testament of Solomon, Asmodeus explains his origins to Solomon by stating he was “born of an angel's seed by a daughter of man,” while in the *Haggadah* concerning Noah, he states that he came from a union between the fallen angel Shamdon and a woman named Naamah.⁸ Such explanations place his origins as one of the human-angel hybrids, the Nefilim, encountered in the Book of Enoch, which suggests that Aēšma's “bodily forfeit” is that suffered by the Nefilim, who were stripped of their corporeal raiments and condemned to roam the Earth in bodiless forms until the Day of Judgement following their defeat by the heavenly archangels.

Alternatively, this “bodily forfeit” may refer to Asmoday's mythological fate in Egypt following his banishment there, which, according to Collin de Plancy's *Dictionnaire Infernal*, involved him establishing a temple at Ryanneh⁹ in the Egyptian desert, where he was still allegedly worshipped but would eventually cut himself into pieces and disappear. The source of Collin de Plancy's information about the location of this temple was the propagandist colonial newspaper *Courrier de l'Égypte*, but modern European knowledge of it appears to originate in the account of the seventeenth-century French explorer Paul Lucas, who, via the works of the

Benedictine monk Antoine Augustin Calmet,¹⁰ is cited in Voltaire's entry for Asmodeus in his *Dictionnaire Philosophique*, which states:

Not only did Asmodeus flee, but Gabriel went and chained him in Upper Egypt, where he still is. He dwells in a grotto near the city of Saata or Taata. Paul Lucas saw and spoke to him. They cut this serpent in pieces, and the pieces immediately joined again.

The city referred to here is in fact Tahta, which is about twenty miles northwest of Akhmim in Upper Egypt. In ancient times Akhmim was known as Chemmis and Panopolis and famed for being an ancient center of worship for the fertility god Min, whom the Greeks equated to Pan and whose associations with masculine sexuality and the imagery of the bull are resonant with the person of Asmoday. In later times, Akhmim was known for its associations with mystics such as the Gnostic Zosimos Alchemista and the early Sufi saint Dhu'l Nun Al-Misri,¹¹ who was named “The Heretic of Akhmim” due to his wandering through Akhmim's old ruins—which included the Great Temple of Perseus—in search of knowledge.¹²

The actual grotto of which Lucas wrote is related to the cult of Sheikh Heredy,¹³ a folk saint whose soul was said to have migrated into a great serpent upon his death, which was subsequently housed in a shrine near Tahta and had the miraculous powers of healing and regeneration mentioned above. Elucidations on this cult are found in Hargrave Jennings's *Ophiolatreia*, which cites Bishop Pococke's account of his experiences there, and H. E. E. Hayes's account of serpent worship in Egypt,¹⁴ which informs us of the records of Lucas, a sailor named Norden the Dane, Professor Archibald Sayce, Thomas Legh, and Sir Frederick Henniker. Of these accounts, that of Bishop Pococke recalls:

A tomb in the mosque, in the Turkish manner, that they say is the tomb of Heredy, which would make one imagine that one of their saints is buried there, and that they suppose his soul may be in the serpent, for I observed that they went and kissed the tomb with much devotion and said their prayers at it. Opposite to this cleft there is another, which they say is the tomb of Ogli Hassan, that is of Hassan, the son of Heredy; there are two other clefts which they say are

inhabited by saints or angels. The sheikh told me there were two of these serpents, but the common notion is that there is only one. He said it had been there ever since the time of Mahomet. The shape of it is like that of other serpents of the harmless breed. He comes out only during the four summer months, and it is said that they sacrifice to it. This the sheikh denied, and affirmed they only brought lambs, sheep, and money to buy oil for the lamps—but I saw much blood and entrails of beasts lately killed before the door. The stories are so ridiculous that they ought not to be repeated, if it were not to give an instance of their idolatry in those parts in this respect, though the Mahometan religion seems to be very far from it in other things. They say the virtue of this serpent is to cure all diseases of those who go to it. They are also full of a story, that when a number of women go there once a year, he passes by and looks on them, and goes and twines about the neck of the most beautiful. I was surprised to hear a grave and sensible Christian say that he always cured any distempers, but that worse followed. And some really believe that he works miracles, and say it is the devil mentioned in Tobit, whom the angel Gabriel drove into the utmost parts of Egypt.

Similarly, Hayes reports that the shrine is marked by the inscription *En' afaqo*, indicating that the site was sacred to the Greeks, while Josiah Conder¹⁵ reports that a ruined statue of a seated figure, about ten feet in height, marks the entrance to the shrine. Hayes concurs with Jennings that the shrine had two domes, though he states that the second belonged to Heredy's wife rather than his son and that his followers congregated there to celebrate his birthday in an eight-day festival during Shawwāl, the month following Ramadan. This mode of reverence was apparently common at the time of writing, with Hayes confirming that the belief that every house in Egypt had a serpent guardian was “pretty general,” and failure to provide them with bowls of milk might bring calamity. Pilgrimages were also made to the tomb in order to heal the sick, with the tomb's chieftain ordering the Dervish saint to bring out the snake to Lucas, who reported it to be of normal size and very tame before placing it on his breast and telling him of its miraculous healing power. Norden the Dane, who sailed up the Nile in 1737, reported that the serpent, which could never die, would regenerate and reform itself if cut into pieces¹⁶ and “had

the power of curing certain maladies, and of granting favors to all who implored for them and made sacrifices to [it].” The snake, Hayes continues, could also apparently discern the difference between rich and poor, allowing intercessions for those of insufficient means only if a virgin of spotless character made it on their behalf. If treated with irreverence or disrespect, the serpent was capable of “breathing fire into the face of the offender who forthwith dies,” while those who show disrespect toward his wife could also be slain by the saint.

Interestingly, the site of the tomb of Sheikh Heredy—which is situated on the outskirts of the village of Gebel el-Haridi on the banks of the Nile a few kilometers east of Tahta—was subject to three archaeological surveys in the 1990s. These revealed a wide range of activities evident there between the Old Kingdom, when it may have been used as a necropolis, and the Coptic period, when it may have served as a monastery.¹⁷ According to the survey, the gods that are believed to have been revered at nearby Panopolis included Min, Horus, and Isis, while a statue of Ramesses III discovered at the north end of Haridi featured the pharaoh positioned between the gods Set and Anti, who together formed the combined deity Anty or Nemty, the patron deity of Antaeopolis, whom the *Livre des Espritiz* refers to as Anthaon, which was the name by which Belzebuth was purportedly known “in the times before Solomon.” As is evident from the above overview, in conjunction with this work's entry for Belzebuth, there are numerous similarities between the accounts relating to the serpent saint of Tahta, the Brazen Serpent of Moses, Asclepius, and the Ba'al of Ekron, while the archaeological and mythological connections that bind them in the form of an ancient network of Middle Eastern serpentine cults that have survived into the modern era are highly intriguing.

Also significant to the character of Asmoday is his potential connection to Eshmun, the tutelary deity of the Phoenician city of Sidon. This link is apparent in the alias “Sydonay” given to him in the *Pseudomonarchia Daemonum*, while the name Eshmun bears a potential phonological connection to the Avestan and Middle Persian names Aēšma and Xēšm, which take the form “Eshm” in English translations of the *Bundahišn*. Like other healing gods, Eshmun is considered to be a form of Aesclepius, who, like Asmoday, bears a serpent about his person and has power over the dead. Sidon was famed as a center of the worship of Ashtoreth, to whom Eshmun—also known as Ba'al Sidon—acted as a consort, which may

account for Asmoday's appearance in close proximity to Astaroth in the ranks of the spirits under Amaymon in the Book of Offices. Another factor for consideration is the geographical and moral proximity of the cities of Tyre and Sidon to Sodom and Gomorrah, all of which were biblical bywords for pagan populations that rejoiced in the concupiscence that Asmoday is historically fond of inspiring. An overview of the relationship between Ashtoreth and Eshmun appears in this work's entry for Astaroth, but a point worth noting in advance is the connection between the eight days the festival of Sheikh Heredy's birthday is celebrated for and the significance of the number eight to both Ashtoreth and Eshmun.

As might be expected, Asmoday's appearance as a three-headed king reflects something of the form of the Persians' *dēvs*, who, like the daemons of the grimoires, were organized into hierarchical, militaristic kingdoms and often appeared as multiheaded monsters or warriors bearing weapons and armor. Evidence of such a form is visible in the image of Asmoday, whose lance reflects the “murderous spear” of Aēšma, while the flag he bears (presumably attached to the lance) is akin to the pennon borne by medieval nobility, which would mark him as the banner-bearer of Amaymon. His service to that king is notable not only in the proclamation of the Pseudomonarchia Daemonum that he is *under his power*, but also in the visual proximity of his Goetia of Solomon seal and the seal of Amaymon as it appears in the *Clavis Inferni*. This may suggest that Asmoday is an emanation of Amaymon in the same way as the Southern spirit Pathyn is, who, going by the name of Aym in the Pseudomonarchia Daemonum, bears a part of Amaymon's name as his own.

Like the spirit Bason, who is also a great and powerful king, Asmoday has the tail of a serpent and the heads of a bull, a man, and a ram. As is also the case with Bason, who is also known as Balam and is a King under the dominion of Paymon in the West, this appearance varies between texts, with the Pseudomonarchia Daemonum and Lemegeton listing the same ManBull-Ram appearance, while the Book of Offices gives Asmoday the heads of an ass, a bull, and a ram, and Balam the heads of a dog, a man, and a raven. The respective replacement of his human head and goose feet with those of an ass in the Book of Offices also establishes a connection with the depiction of Set-Typhon as an ass-headed god in the Greek Magical Papyri,¹⁸ which correlates with Aēšma's Typhonian nature as a

wrathful “storm devil” who disrupts the cosmic order with his destructive appetites.

His triple-headed form in the *Pseudomonarchia Daemonum* and *Lemegeton* may also reveal something of his astrological nature. With a man representing Aquarius and a ram representing Aries, the appearance of the bull may be symbolic of either his status as a Storm Daeva due to their associations with Adad or of the form Jupiter took to abduct Europa,¹⁹ whom he later immortalized in the constellation of Taurus. Rather than representing Taurus, however, if Jupiter is here said to represent Pisces, the “Southern” sign that he rules, then we see that the signs of Aquarius, Pisces, and Aries are symbolized by Asmoday's heads. If we then consider that Saturn is the ruler of Aquarius and Mars is the ruler of Aries, the three heads can be said to represent the planetary powers of Saturn, Jupiter, and Mars, who also happen to be the rulers of the three decans of Pisces.

Due to Pisces's association with the twelfth astrological House, this is a sign with strong underworld connotations, as its equivalent house traditionally relates to matters concerning enemies, misfortune, success, imprisonment, witchcraft, labor, banishment, limitations, and secrets. From the legends surrounding Asmoday's capture by Solomon to build his Temple, a connection between Asmoday and the principles of imprisonment and labor is established, while his banishment to the desert in the aftermath of his involvement with Tobias and Sarah represents another Twelfth House association. Furthermore, the fact that Tobias thwarted him with an incense made from the gall of a Sheat fish—which he revealed to be the fish he revered in the Testament of Solomon—may be a hint toward his celestial sympathies with the sign of the Fishes. His ability to grant the power of invisibility—which Talmudic lore states was a power he used to eavesdrop in the learning places of men after returning from the celestial house of learning—is also connected to Pisces, of which the Greater Key of Solomon says:

In order to put in execution those of Invisibility after everything is properly prepared, the Moon should be in the Sign of the Fishes, in the hours proper and fitting, and she should be increasing in light.²⁰

Regarding the Twelfth House connection to things of a secret nature, the powers attributed to Asmoday in the Book of Abramelin include *knowing the secrets of any person*,²¹ discovering and working with mines,²² having the ability to produce any amount of food,²³ having power over metals,²⁴ and changing the shape of people and animals.²⁵ Of these powers, the ability to produce banquets matches the designation of the first decan of Pisces to “seeking substance and nourishments,” while his provocation of human passions is reflected in those of the second and third decans, as shown in the table. Adding credence to the Typhonian aspects of these proposed astrological designations for Asmoday is the Picatrix image of the third decan of Pisces, which is that of an evil man with a woman standing before him who has a donkey above her and a bird in her hand. In accordance with the lore surrounding Asmodeus, the nature of this image indicates sexual relations, lust, intimacy, and sensuous desire.

Decan (Pisces)	Ruler	Powers of the Decans of Pisces (Agrippa)	Head (Asmoday)
1	Saturn	Journeys, changing one's place, anxiety, seeking substance and nourishment	Man
2	Jupiter	Desire, high and great matters	Bull
3	Mars	Rest, swiftness, delight, fornication, surrounding oneself with women	Ram

Figure 27. Correlations between the decans of Pisces and the person of Asmoday.

Additionally, alongside his knowledge of Jupiterian disciplines such as philosophy, ethics, and divinity, his abilities to manipulate physical forms in the Book of Abramelin and “changing one's place” in the decans of Pisces are noted in the Talmudic traditions surrounding Solomon. In these texts, Asmoday frees himself of his captivity by convincing Solomon to remove his ring, then banishes him by hurling him four hundred parasangs²⁶ away from Jerusalem, and after assuming his physical appearance, the mighty daemon rules in the king's stead. The ring spoken

of here, which Solomon used in the Testament to bind and control all the daemons before Asmoday tricked him out of it, is no doubt the same “Ring of Virtue” the Pseudomonarchia Daemonum refers to and the Livre des Esperitz elucidates upon by stating it is a ring that makes its bearer “joyful in all worldly things.”²⁷

Despite the overlap between Asmoday's character and the above Twelfth House, Piscean traits, the constellation he aligns himself with in the Testament of Solomon is Ursa Major, which he names “the Dragon's Child,” presumably due to its proximity to the constellation Draco. His proclamation that he “keep[s] near to [his] star” may account for his riding an infernal dragon in the Pseudomonarchia Daemonum and Lemegeton, which can be understood as representative of Draco, the “parent” constellation of the Great Bear, which encircles the polestar in close proximity to Ursae Minor and Major.

While Ursa Major lies outside the Zodiac, one of its fixed stars, Alkaid, figures among the Behenian fixed stars and is used to create talismans that protect the bearer from incantations and the perils of travel, which reflect aspects traditionally associated with the malefic Egyptian god Set. Alkaid's talismanic image bears a similarity to that of Asmoday's heads discussed above, as it has the form of “a pensive Man, or of a Bull, or the Figure of a Calf.” More significant, perhaps, is Alkaid's traditional association with the thirteenth Lunar Mansion, which—in full accord with the character of Asmoday—is used to create talismans that pertain to issues of relationships and fidelity. The name of this Mansion, Al Awwa, meaning “The Howler,” comes from the funereal associations of Alkaid's full Arabic name al-Ka'id Banat al Na'ash, meaning “the Governor of the Daughters of the Bier” or “the Chief of the Mourners.” Envisioned in this way, the seven-star “Big Dipper” asterism of the Great Bear is seen as a funeral procession that marches slowly around Al Jadi, the polestar, with the quadrangular formation of the stars Merak, Dubhe, Phecda, and Megrez representing the coffin and its four bearers. Fittingly, the three stars following it—Alioth, Mizar, and Alkaid—represent the mourners of the deceased, Al Na'ash, who was slain by Al Jadi.

A further relationship worth considering between Asmoday and this constellation is the magical connection evident in PGM IV 1331–1389, the *Powerful Spell of the Bear*, “which accomplishes anything,” in which the

Bear is equated with the soul of Typhon—a god with whom Asmoday shares many traits—due to the use of the fat of a black ass as part of the offering to the Bear. The formula that follows the offering in this spell takes the form of an address to the spirits of the underworld, many of which bear characteristics resembling both Typhon and Asmoday.

I call upon You, Holy, Very-Powerful, Very-Glorious, Very Strong, Holy, Autochthons, Assistants of the Great God, the powerful Chief Daimons, You who are Inhabitants of Chaos, of Erebus, of The Abyss, of The Depth, of Earth, Dwelling in the Recesses of Heaven, Lurking in the Nooks and Crannies of Houses, Shrouded in Dark Clouds, Watchers of Things Not To Be Seen, Guardians of Secrets, Leaders of Those in the Underworld, Administrators of the Infinite, Wielding Power over Earth, Earth-Shakers, Foundation Layers, Servants in the Chasm, Shudderful Fighters, Fearful Ministers, Turning The Spindle, Freezing Snow and Rain, Air-Transversers, Causing Summer Heat, Wind-Bringers, Lords of Fate, Inhabitants of Dark Erebus, Bringers of Compulsion, Sending Flames of Fire, Bringing Snow and Dew, Wind-Releasers, Disturbers of the Deep, Treaders on the Calm Sea, Mighty in Courage, Grievors of the Heart, Powerful Potentates, Cliff-Walkers, Adverse Daimons, Iron Hearted, Wild-Tempered, Unruly, Guarding Tartaros, Misleading Fate, All-Seeing, All-Hearing, All-Subjecting, Heaven-Walkers, Spirit-Givers, Living Simply, Heaven Shakers, Gladdening the Heart, Those Who Join Together Death, Revealers of Angels, Punishers of Mortals, Sunless Revealers, Rulers of Daimons, Air-Transversers, Almighty, Holy, Unconquerable AO'TH ABAO'TH BASYM ISAK SABAO'TH IAO IAKO'P MANARA SKORTOURI MORTROUM EPHRAULA THREERSA; do the NN matter!

In his physiology, Asmoday sports features that are celestial, in the case of the dragon he rides; are in alignment with the decans of Pisces, by his three heads; and are Lunar, due to the fact that he bears the feet of a goose, which is a creature the Hygromanteia informs us is associated with the Moon.²⁸ From these features we may conclude that he can be worked with to greatest effect when the Sun or Moon are in the Southern sign of Pisces,²⁹ though the positions of Saturn, Jupiter, or Mars when in their respective Piscean decans, or when the Moon aspects those planets from

Pisces, are also concordant. The Southern and Earthy associations apparent in Asmoday's nature make the most conducive times to work with him those in which the Sun is in the Southern Quarter of the sky during the planetary days and hours of Sol—due to his being a King—as well as those of Saturn, Jupiter, Mars, or Luna, especially if Pisces marks the angle of the Midheaven. His additional sympathies with the constellation of the Great Bear mean he may also be worked with when the Moon is forming a conjunction with the Ascendant or Midheaven and the fixed star Alkaid at $27^{\circ}11'$ Virgo and—for working with matters regarding relationships and fidelity—when the Moon is traversing the thirteenth Lunar Mansion between $4^{\circ}17'$ and $17^{\circ}08'$ of the Earth sign of Virgo.

ASTAROTH

The first duke under the King of the South is Astaroth, who comes in the form of a terrible angel riding an infernal dragon with a viper in her right hand. She answers matters of the past, present, and future truly, teaches the seven liberal arts, obtains the favors of those in power, discloses secrets, and tells of the nature of daemons and how they came to be.

It is in the collective of goddesses named Ashtoroth in the Old Testament that we see the spiritual emanations of the Mother Goddess manifesting in the grimoires. Her position in the pantheons of Egypt, Canaan, Phoenicia, Sumer, and Babylon under the names Nephthys, Anat, Astarte, Inanna, and Ishtar is superior among the divinities with active, “second order” roles (see “The Fourfold Hierarchy” section of Chapter II), and her name, like that of Ba'al, is one inexorably linked to the apostasies of the Israelites. Although her position in the Book of Offices, the *Pseudomonarchia Daemonum*, and the *Lemegeton* appears to have been reduced to a lower status, the alternative ruling triumvirate of Lucifer, Belzebuth, and Astaroth in the *Grimorium Verum* and *Grand Grimoire* correctly confirm her original position as a prime manifestation of feminine godhood from which many other spirits emanate.

Despite the prime position she occupies in the above texts, the form Astaroth takes in the Book of Offices, *Pseudomonarchia Daemonum*, and *Lemegeton* initially seems to bear little resemblance to the goddesses of war and sex that her name once represented. None of the soft fecundity that juxtaposed her hard ferocity appears to remain, and even her gender has been altered. Yet with the name Astaroth hinting back to the pluralistic form Ashtoroth of Biblical Hebrew, her full expression in the grimoires should be considered by looking at the other spirits who may have her as an emanatory origin, of which this particular Astaroth is just one. Aside from her, the spirits Oriens, Star, Semper, Bileth, Abech, Gamor, Paymon, Balath, and Suchay—though all independent emanations in their own right—create a portrait of the totality of the feminine divinity they descended from.

Despite being apparently devoid of the sexuality that characterized her in the ancient Near East, the descriptions of Astaroth in the grimoires

actually succeed rather well in revealing the chthonic aspects of her ancient form. Like Asmoday, she rides an infernal dragon, which in Asmoday's case reveals a possible celestial origin near the constellation of Draco. However, in the ancient Mesopotamian religion, the Mûš-ruššû Dragon is a symbol of the constellation Hydra and the underworld god Ningišzida, which, with Ishtar having a chthonic aspect due to her ordeals in the underworld, forms a more cogent link to the dragon this spirit rides.

Like Ningišzida, Ishtar bears a scepter or staff with serpents entwined around it, which, like those of Hermes and Asclepius, is a symbol of healing. In the case of Ishtar, however, it is also symbolic of her position as a fertility goddess and the bringer of violent death. Fertility goddesses were represented by snakes in a variety of ancient cultures³⁰ due to the cyclical shedding of their skins symbolizing death and renewal; yet, entwined around the labrys that Ishtar bears, it is also a symbol of the destruction wrought by a goddess of war. Aside from parallels to Ishtar's snake scepter, the serpent which the spirit Astaroth holds in her hand is reflected in the figurines of the Neolithic Minoan snake goddess, who was believed to be an early manifestation of Athena, the goddess of wisdom and war. Like Athena, Ishtar was associated with the owl, as is depicted by the famed *Burney Relief*, also known as *the Queen of the Night*, which takes the shape of a naked, winged, female goddess with a cow-horned crown and eagle's feet standing on the backs of two lions and accompanied by owls. Instead of snakes, however, this figure holds a rod-and-ring in each hand, which were believed to be ritual items connected to sacrifices to the gods of the underworld. Visually, these rods-and-rings also bear a similarity to the serpents held by the Minoan snake goddess figurines discovered in Crete in the early twentieth century.

With the wings the Queen of the Night bears upon her back, the form expressed in the Burney Relief also bears a viable symmetry to the “terrible angel” that Astaroth elects to appear as. Alongside the deadly fume she breathes, which is described as a “sting” in the Book of Offices, another aspect of her poisonous, serpentine nature is expressed in the barbed, poisonous tail of the Mûš-ruššû Dragon, which bears many of the same zoomorphic qualities of the Burney Relief due to it having the rear legs of an eagle, the front legs of a cat or lion, a serpentine body, and a horned head. The composition of this form reveals a partial physical and Zodiacal overlap not only with the Queen of the Night, who is composed

of leonine, aquiline, human, and bovine parts, but also the tutelary Lumasi spirits that guarded the gates and palaces of Mesopotamian civilization.³¹ In combination with each other, the forms expressed in the images of the Queen of the Night and the Mûš-ruššû Dragon form a close visual analogy with Astaroth's dragon-mounted appearance in the grimoires.

Another form of the Mûš-ruššû Dragon appeared alongside depictions of the aurochs and lions that were sacred to Ishtar on the eighth gate to the city of Babylon, which Nebuchadnezzar II constructed in her honor. This was the same Nebuchadnezzar that exiled the Judean elite to Babylon in the sixth century BCE, associating the name of Babylon forever with the enemies of the Hebrew god. A symbolic representation of Ishtar, the goddess of sacred prostitution, and her relationship to the Dragon later came to signify the worldly political conditions that would prefigure the arrival of the Antichrist in the Book of Revelation, which it named Babylon, the Mother of All Harlots and Abominations of the Earth.

As well as forming another parallel with the image of Astaroth riding her infernal dragon, the Whore of Babylon represents a continuation of the metaphor for idolatry and apostasy associated with the name of Ashtoreth in the Old Testament. As discussed in the analysis of Belzebuth, she was associated with the apostasy of Solomon, who, “being led astray” by his seven hundred wives and three hundred concubines, turned to the worship of the Ashtoreth of Sidon. In that city, she was worshipped alongside Eshmun (see Asmoday), a healing god whose symbol was a snake coiled around a staff. The relationship between Eshmun and Ashtoreth was summarized by Photius,³² who tells us that the Phoenician Mother Goddess Astronoë saw Eshmun out hunting one day and pursued him with such sexual voracity that he cut off his genitals with an axe in order to escape her.³³ After he bled to death from his wounds, Astronoë proceeded to raise him from death with the warmth of her body and took him as her consort. Following his return from the realm of the dead, Eshmun bore powers over life and death and carried a serpent rod, a device ultimately inherited from Ningišzida and Ishtar, as a symbol of those abilities.

Eshmun's sacred number, eight, reveals a further link to the goddess from whom he received his gifts, as Ishtar's ancient symbol was an eight-sided star and it was the eighth gate of Babylon that Nebuchadnezzar saw fit to dedicate to her. With Eshmun, this numerical affinity is also present

in his name, which means “the Eighth” and refers to him being the eighth child of the god Sadyk. It is in his lordship over his seven siblings, the Kabeiroi and Dioskouroi,³⁴ that his foundations as an underworld deity are further cemented. These seven chthonic deities reveal a link between Phoenician myth and the origins of the myths of Jason and the Golden Fleece, whom Philo credits with the invention of the first ship³⁵—a feat often attributed to the builders of the *Argo*—and whose mysteries the Argonauts were initiated into at Lemnos.³⁶

In the myth of Eshmun, Ashtoreth's character as a goddess of sex and death is firmly established in her pursuit of the young hunter, whose resurrection as the Ba'al of Sidon and the resultant healing powers his return from death bring him suitably reflect the Solar-chthonic aspects of gods such as Ningišzida, Nergal, Aplu, and Apollo. In the name Astronoë, the influence of the Greek world is evident, showing an alteration to her original moniker, which is believed to be related to irrigation and fertility,³⁷ into a form composed around the Greek *ἄστρο* (*astro*), meaning “star.” This phonological adjustment serves to represent Ashtoreth's association with Venus as the morning and evening star, which is represented by the eight-pointed star of Ishtar, the five-sided star present in her Lemegeton seal, Astaroth's rank as a Duke, and the name of the Book of Offices spirit Star, whose name may originate in Astaroth's alternative name in the *Livre des Esperitz*, Estor.³⁸

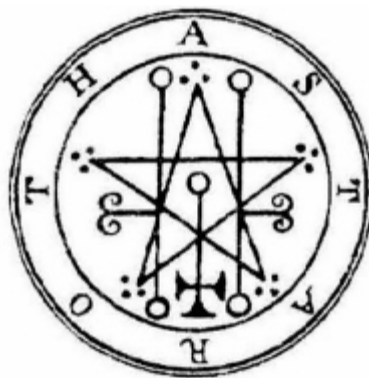


Figure 28. Seal of Astaroth from the Goetia of Solomon the King.

The pentagram that appears in her Lemegeton seal is a well-known example of a geometrical form that expresses the Golden Ratio of ϕ or 1.618—the mathematical formulas in which the observable patterns of

nature and the proportion of divine beauty are expressed—in the proportions between its uppermost points. The Golden Ratio is also present in an observable astronomical relationship between the Earth and Venus whereby Venus orbits the Sun thirteen times in the period of time that it takes the Earth to complete eight cycles. With both thirteen and eight being numbers featured in the Fibonacci sequence and coming close to 1.618 when the first number is divided by the second,³⁹ a degree of semblance to ϕ is shown. However, more significant than this are the five points when Venus forms an inferior conjunction⁴⁰ with the Sun and the Earth in this eight-year span,⁴¹ which come at intervals of 144° and form the five points of a pentagram in this period.

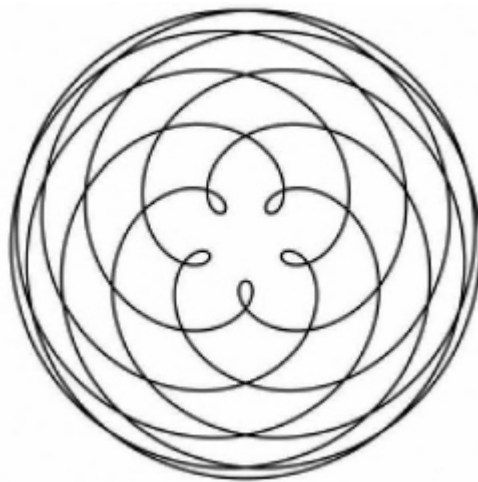


Figure 29. Orbital pattern of the five inferior conjunctions of Venus and the Sun.

With the relationship between the numbers 5, 8, and 13 found in the orbital relationship between the Earth and Venus, the Fibonacci sequence, and the Golden Ratio, the eight- and five-sided stars prove to be highly apt symbols to represent Ashtoreth's nature in the ancient Near East, antiquity, and the medieval grimoires.

Determining the astrological attributions associated with her through the powers attributed to her in the *Book of Offices* and the *Pseudomonarchia Daemonum* proves difficult due to their largely generic nature. Despite this, her power to reveal secrets displays the same affinity to the qualities of the Twelfth House shown by Asmoday, whom she shares an affinity with due to their close proximity in the *Book of Offices* and their collusion

in the powers given in three of the Chapters in the Third Book of the French Abramelin Manuscript. In the Abramelin, both spirits share the powers of “Discovering and Working with Mines,”⁴² “Working with Metals,”⁴³ and “Transforming Men into Animals and Animals into Men.”⁴⁴ Of these abilities, it is notable that magical works regarding mines are of a Saturnian nature. Other powers she is attributed in the Third Book of Abramelin include those of “Exciting Tempests,”⁴⁵ “Finding Treasures,”⁴⁶ and “Demolishing Buildings and Strongholds.”⁴⁷ The power to excite tempests is attributed to the spirits with an affinity to the element of Water in the Greater Key of Solomon, which states such daemons “come with great rains, thunder, hail, lightning, thunder-bolts, and the like.”⁴⁸ Finding treasure, meanwhile, is an ability Astaroth has joint power over with the Elemental King Arition/Egin, and with her name directly appearing in the sixteenth square of Chapter XVI, she seemingly has a special affinity with Emeralds, which are also associated with Venus. Treasure-finding abilities are generally linked with the Sun and Jupiter in planetary terms, but with Earth in elemental terms, which is governed by Amaymon.

A	S	T	A	R	O	T
S	A	L	I	S	T	O
T	L	A	N	B	S	R
A	I	N	O	N	I	A
R	S	B	N	A	L	T
O	T	S	I	L	A	S
T	O	R	A	T	S	A

Figure 30. Sixteenth Square of Book III, Chapter XVI, of the MSA Manuscript. Note the fourfold repetition of the Hebrew word Ain, meaning “Nothing,” forming a crossroads from the two instances of the word “Ainonia” with an “O,” here symbolic of Zero, at its center.

The final Abramelin power she has control over, “Demolishing Buildings and Strongholds,” is also found in the Key of Solomon's attributes to the planetary powers of Saturn that cause “good and bad fortune to buildings”⁴⁹ and the twenty-sixth and twenty-seventh Lunar

Mansions, Al Fargh al-Mukdim and Al Fargh al-Thani, which range between 21°25' Aquarius to 4°17' Pisces and 4°17' Pisces to 17°8' of that same sign. The first of these Mansions causes union and the health of captives, destroys buildings and prisons, and is used to create talismans that bring love and favor, while the second “increases harvests, revenues, gain, heals infirmities, hinders buildings, upholds prisons and causes danger to seamen and the destruction of enemies,” and is used to create talismans that destroy springs, fountains, and wells. Both of these Mansions have many overlapping qualities with Ashtoreth in her godly and sublunary forms and, in tandem with the conditions described under her king, should be considered as two of the primary astrological conditions conducive for works with her. Significantly, due to the Saturnian nature of the Southern spirits' ruler, these Mansions also cover eighteen Zodiacal degrees influenced by Saturn, with eight being in that planet's domicile, Aquarius, and ten being in the first decan of Pisces.

With its connections to the Mûš-ruššû Dragon and Ningišzida, the constellation of Hydra, which is the largest in the sky, also features qualities that resonate with Astaroth. In the Labors of Hercules, the Hydra was a water snake that guarded the entrance to Hades at the marshes of Lerna. According to Hyginus,⁵⁰ the Hydra's breath was so poisonous that she killed men with it, and if anyone passed by when she was asleep, they could inhale her fumes from the places she had been the day before and subsequently perish in agony. Such vapors were associated with the locations of gateways to the underworld in Greco-Roman religion, of which the marshes of Lerna and the caves of the Sybil of Cumae and the Pythia of Delphi are prime examples. In such places, the Sybils communicated the secrets of the underworld by inhaling the noxious fumes that rose from their subterranean caverns. In small amounts, the miasma altered their conscious processes enough to let the chthonic gods speak through their mouths, but in larger doses, the Sybil's relationship with the realm of the dead could become permanent. In this context, the poisonous fume emitted by the abodes of the Hydra and the Oracles can be equated to the breath of Astaroth, which, like the Oracles, reveals the secrets and truths of the past, present, and future.

The sole fixed star associated with the Watery, serpentine constellation of Hydra is Alfard, situated at 27° Leo. According to Ptolemy, this star is of the nature of Saturn and Venus, which is wholly concordant with

Astaroth's Venusian and Saturnian nature. While there are no extant talismanic traditions related to this star, Elsbeth Ebertin⁵¹ states that it is related to matters connected with physical and emotional poisoning due to its position in the Heart of the Hydra. While this concurs with Astaroth's poisonous breath and the powers of Ishtar and Eshmun's serpent staffs, this is a very generic summary, which Vivian Robson expands upon by stating that Alfard's influence “gives wisdom, musical and artistic appreciation, knowledge of human nature, strong passions, lack of self-control, immorality, revolting deeds and a sudden death by drowning, poison or asphyxiation.” On the Ascendant—which is one of the angles a fixed-star talisman should be created at when in conjunction with the Moon—Robson states that it has an influence that brings “much trouble, anxiety and loss in connection with estates and building” and being “addicted to women and intemperance,” while with the Moon it brings “lust, wantonness [and] profligacy.”⁵²

A final possible astrological aspect to work with Astaroth under, which is especially pertinent considering her resonance with Asmoday, is the third decan of Pisces. As discussed in Asmoday's analysis, the image of this decan is of a woman holding a bird with a donkey positioned over her who stands before an evil man, while its powers indicate marital relations, lust, intimacy, and desire. Considering the raw sexuality of this decan's influence, the bird the female figure holds may be a dove, a symbol of Astaroth's Venusian character. With Inanna and other goddesses equated to her such as Astarte, Ishtar, Aphrodite, and Venus being especially connected with the dove, it is a feasible assumption that this may be the bird depicted in this decan's image. If so, then Astaroth's full nature may be delineated by the united duality of the dove and the serpent, of love and war, of healing and slaying, and of the heavens and the underworld.

Due to her Venusian nature and her affinity with the sign of Pisces, the sign in which Venus is exalted, it may be favorable to work with Astaroth when Venus is in that sign or when the Moon is aspecting Venus when it is transiting Pisces. The Moon's positions in the twenty-sixth and twenty-seventh manzils are also of significant import, as is its conjunction with the Ascendant or Midheaven with the fixed star Alfard situated at 27° Leo. As a Southern spirit, it is beneficial to place the Sun in the Southern Quarter of the heavens when working with her, especially when Pisces marks the

Mid-heaven. The days and hours to be observed are those of Venus and Saturn.

BILETH

The second King under the King of the South is Bileth, who is also called Beleth, Balath, and Gaap. She appears when the Sun is in the Southern Signs and comes as a great and terrible king riding on a pale horse before whom go trumpets and all kinds of melodious music and also as a misshapen image with a hoarse voice. She is a doctor or leader of women and can cause women to love men and men to love women but can also bring hatred. She teaches the liberal arts, grants invisibility, can make good and evil consecrations, especially of things that belong to the dominion of Amaymon, and can carry men very speedily from one kingdom to another. Her office is also to make men insensible or ignorant, deliver familiars out of the custody of other magicians, and answer truly and perfectly of things past, present, and to come.

Viewed as a pluralistic entity, the true scope of Ashtoreth's pervasiveness in the grimoires unfolds even further in the form of Bileth. As the consort of Ba'al, Ashtoreth's given title Belit or Baalath, meaning "lady" or "mistress," is a title reflected in the names Balath, Bileth, and Beleth. Despite the similarity of their names, at first glimpse these Baalaths do not appear to be identical to one another. Balath, for instance, appears in the list of Western spirits of the Book of Offices under the rulership of Paymon and is described as having the ability to make a whole man sick, to remove one's senses or wits, to make one cunning in the seven liberal sciences, to bestow love and dignity to all, and to carry a person from one place to another, while her appearance is that of a "misshapen image" speaking with a hoarse voice. Bileth, however, appears in the list of Southern spirits of the Book of Offices under Amaymon and comes with no physical description and only a vague set of powers that include teaching the liberal arts, granting invisibility, and making good or evil consecrations.

Despite these differences, it is notable that when the descriptions of Balath and Bileth are viewed together, a singular congruence forms in the shape that is markedly similar to the spirit Gaap from the Pseudomonarchia Daemonum and the Lemegeton. Like Balath and Bileth, Gaap has the ability to bring love, insensibility, invisibility, and knowledge of the liberal arts and also has the ability to carry someone wherever they

wish and make consecrations—particularly those that are sacred to Amaymon, the ruler of Bilith. Out of context, it would be simple to attribute these similarities to coincidence, but when the text relating to Gaap in the *Pseudomonarchia Daemonum* is considered, a context is established that adds a degree of credence to the rather complex theory that the spirits Gaap and Beleth in the *Pseudomonarchia Daemonum* and Lemegeton and the two Baalaths of the *Book of Offices* are all divisions of a greater spirit.

Weyer begins by describing Gaap as “*ductor est prcepuorum quatuor regum, tam potens ut Byleth,*” or “the guide of the four principle kings, as powerful as Bileth,” intimating that he is of coequal status to her. Weyer's précised entry for Belial tells us that the primary kings of those trapped in the brazen vessel are Bileth, Belial, and Asmoday with the name of the fourth king being omitted, though this is later re-added in the *Lemegeton*, where he is named as Gaap. Gaap's entry in the *Pseudomonarchia Daemonum* goes on to describe a magical tradition that reveals how Ham, the son of Noah—who was credited as the patriarch of the Egyptians—first conjured wicked spirits by invoking Bileth, then made an art in her name and wrote a book “which is knowne to manie mathematicians” from the knowledge revealed to him.⁵³ Following this covenant, Ham made burnt offerings and sacrifices to Bileth, which can be viewed as the establishment of the worship of Ashtoreth. Weyer then closes this part of his account by stating that he is unable to reveal the means that the exorcists who practice “the art of Bileth” use to make him appear before them as such a thing is “an abomination.” Curiously however, his description of Bileth then reveals precisely how to do this.

When he is called up by an exorcist, he appeareth rough and furious, to deceive him. Then let the exorcist or conjuror take heed to himself; and to allaje his courage, let him hold a hazell bat in his hand, wherewithall he must reach out toward the East and South, and make a *triangle* without besides the *circle*; but if he hold not out his hand unto him, and he bid him come in, and he still refuse the bond or chain of spirits; let the conjuror proceed to reading, and by and by he will submit himselfe, and come in, and doo whatsoever the exorcist commandeth him, and he shall be safe. If Bileth the king be more stubborne, and refuse to enter into the circle at the first call, and the

conjuror shew himselfe fearfull, or if he have not the chaine of spirits, certeinlie he will never feare nor regard him after. Also, if the place be unapt for a triangle to be made without the circle, then set there a boll of wine, and the exorcist shall certeinlie knowe when he commeth out of his house, with his fellowes, and that the foresaid Bileth will be his helper, his friend, and obedient unto him when he commeth foorth. And when he commeth, let the exorcist receive him courteouslie, and glorifie him in his pride, and therefore he shall adore him as other kings doo, bicause he saith nothing without other princes. Also, if he be cited by an exorcist, alwaies a silver ring of the middle finger of the left hand must be held against the exorcists face, as they doo for Amaimon.

The clear cross-referencing of the descriptions of Gaap and Beleth apparent here adds further weight to their conflation. Furthermore, with the entry for Beleth holding plenty in the way of magical advice but little in the way of a description of her actual powers—"the detainment of men and women in doting love" being the only one demonstrated—it seems likely that we are not being given a full account of the spirit heralded as the mightiest of the four kings that were trapped within the brazen vessel. With the power to bring love already covered among the plethora of abilities attributed to Gaap, and with Gaap being clearly related to Balath and Bileth in some way, a confident assertion can be made that Gaap and Beleth's entries should be read synoptically.

This assumption is not, however, an assertion that Gaap and Beleth are strictly identical, but merely too inseparable to be prized apart. Despite this, that is precisely what seems to have been attempted by the various compilers of the grimoires, as the combination of Balath and Bilith in the Book of Offices into Gaap and Beleth in the *Pseudomonarchia Daemonum* does little but verify that their identities have been deliberately entwined for the purpose of obfuscation. As separate but interconnected beings connected to Ba'al worship, their personae ultimately reflect the combination of Ba'al and Ashtoreth as an equal and codependent unity—a syzygy—of male and female energies. In the context of the grimoires, they can be identified as emanations of Belzebuth and Ashtoreth, who, although separate, ultimately emanated from their androgynous forebear, Lucifer.

A further consideration relating to the concept of the syzygy with regards to the unity of Beleth and Gaap is the name of the herald of the principle of male-female unity in the cosmology of Sethian Gnosticism. In the Nag Hammadi text the *Hypostasis of the Archons*, Norea, the wife of Noah, was professed to be the syzygy of Adam, the daughter of Eve, and the incarnation of Sophia following her fall from grace who, with Seth, produced “the race of the elect.” The female angel who announced the truth of her nature to her was named Eleleth, which means “sagacity” and bears a keen phonic resemblance to the title of the divine mother “Beleth,” as well as the name of Lilith, the Mother of Demons.

Another connection between the names Lilith and Bileth can be found in clm 849 where the first Mirror of Lylet bears an inscription that is more akin to the name of Bylet than it is to Lylet, suggesting, perhaps, that the two names have at certain points been considered synonymous. Although the possible connections between Eleleth, Bileth, and Lilith remain a matter of conjecture, Eleleth—who was one of the four angelic luminaries that shone in the Pleroma—also appears in the mythology of the family of Noah, who are also referenced in the entry for Gaap in the *Pseudomonarchia Daemonum*. That this angel is the one responsible for the explanation of the male-female nature of Norea places her as the primordial herald of the initiatic concept of the syzygy, and therefore pertinent to the concept of Gaap and Bileth being viewed as a male-female union.

Although it can't be verified exactly how the knowledge found in the Nag Hammadi was transmitted into the early grimoires, Eleleth's appearance in the book *Noria* in Epiphanius's fourth-century treatise against heresies, *Panarion*, attests to her being known as the wife of Seth. In this, her name was thought to derive from the name נָחֵמָה Naamah, who in various Jewish traditions was the wife of Noah, a descendant of Cain, and a daughter of Enoch, while in the Zohar, she was the consort of Samael and responsible for the corruption of the Watchers Ouza and Azazel.⁵⁴ Her connection to Lilith, the Mother of Demons, is attested to in her title Lilith the Younger, who was formed by the medieval Qabalists as a means to differentiate the many aspects of Lilith's character into a “younger” and “elder” form. The thirteenth-century Spanish Qabalists Jacob and Isaac Hacoen's *Treatise on the Left Emanation* states that Lilith the Younger has the shape of a beautiful woman from the waist up and a burning flame

from the waist down, which reflects the Syriac etymology of Noria's name, *Nura*, which means “fire.” Lilith the Younger, the wife of Ashmodai in the Hachens' accounts, inflamed the fury of Lilith the Elder due to her husband Samael's lust for her, which also caused great enmity between Samael and Ashmodai. These complicated male-female relationships reflect a generational, emanatory relationship between those principles that appears consistent with the proposition that Belzebuth and Astaroth, as parallels of Ba'al and Astarte, are “demonic progenitors” from which further male-female pairings such as Gaap and Beleth are born. Likewise, the Hachens' suggestion that Samael and Lilith combined into the shape of an androgynous, double-faced being born out of the emanation of the Throne of Glory reflects this work's proposal that Belzebuth and Ashtoreth and Gaap and Beleth can be thought of as syzygies whose ultimate source is the androgynous Lucifer, who—as the foremost emanation of the great, unknowable God—had his origins in the Divine Throne.

Additionally, there is a further possibility that the name Eleleth was transmitted into the grimoire tradition through the names Elelogaraphetel in the *Clavicula Salomonis de Secretis* and Elelogap in the *Grimorium Verum*, who, in a separated form, theoretically becomes Beleth and Gaap in the texts that follow the traditions of the *Pseudomonarchia Daemonum* and *Book of Offices*. Renderings of the names Gaap and Elelogap can also be found in the *Book of Abramelin*, with Elogapi appearing in the 37th Square of Chapter XXVII of Book IV in the Dehn edition⁵⁵ and Gaap appearing in the eleventh square of Chapter XVIII in Book III of the Mathers edition. The latter of these squares is used to heal someone of the illness of dropsy, which was the antiquated term for an edema, which is an illness that is “water based” due to its causing vital cells to become permeated with water.⁵⁶ This concurs somewhat with Gaap's *Grimorium Verum* cognate Elelogap's “Power over Water” and also seems to confirm a symbolic connection with the Watery sign of Pisces that comes in the latter third of the Southern regions of the Zodiac.

G	I	R	I	P	E	S
I	P	A	G	O	K	E
R	A	Z	O	T	A	P
I	G	O	S	O	G	I
P	A	L	A	C	A	R
E	L	O	G	A	P	I
S	E	P	I	R	I	G

Figure 31. Square that causes the appearance of griffons from Book IV of the Abramelin (Dehn). Note the appearance of the name Elogapi in the seventh row.

S	I	T	U	R
I	R	A	P	E
T	A	R	A	G
U	P	A	L	A
R	E	G	A	N

Figure 32. Square that cures dropsy from Book III of the Abramelin (Mathers). Note the winding appearance of the name Gaap beginning in the middle of the third column and row.

Another possible variation of this spirit that appears in the Abramelin is the servitor Helel, who comes under the power of the four kings. The origin of this name comes from the Hebrew word חלל (*chelel*), meaning “cavity,” “to bore through or pierce,” and “to pollute oneself ritually or sexually.” The last of these suggested etymologies fits well with both the sexual elements evident in this spirit's power as well as the concepts of “ritual pollution” suggested in the rites Ham the son of Noah established to her according to the legends conveyed in the Pseudomonarchia Daemonum.

With Gaap's appearance *in signo Meridiei* or “in a Southern Sign,” his likeness to Bileth can be assumed to follow the astrological pattern established by the other spirits under Amaymon. Like Asmoday and Astaroth before them, the conjoined form of Bileth and Gaap seems to have a particular sympathy with the sign of Pisces, with Gaap's position as

a “doctor” or “leader” of women appearing concordant with the powers of the third decan of Pisces, which includes “surrounding oneself with women,” while both spirits' abilities to cause men and women to lust for each other relates to that decan's influence over fornication. Furthermore, the ability of Gaap to “carry and re-carry men very speedily from one Kingdom to another” is also related to the powers attributed to the first decan of Pisces, while bringing insensibility and ignorance can be considered a Piscean power due to the fact that Mercury, the planet of intellect and learning, is in both its detriment and fall in that sign.

Characteristics	Gaap	Beleth	Bileth	Balath	Abech/ Ebeyeth
Carries one from place to place	X			X	
Consecrations	X		X		
Doctor/leader of women	X				
Control of familiars	X				X
Makes insensible and ignorant	X			X	
Invisibility	X		X		
Languages					X
Liberal arts/sciences	X		X	X	X
Love/hate/sex/friendship	X	X		X	X
Make a whole man sick				X	
Misshapen image				X	
Pale horse		X			
Philosophy	X				
Preceded by trumpeters		X			X
Principle guide of the kings	X				
Terrible king/head of a king		X			X
True answers/past, present, and future	X				X

Figure 33. Overlapping qualities of Gaap, the varying forms of Bileth, and the spirit Abech/Ebeyeth.

From [Figure 33](#), the overlapping qualities of Gaap, Beleth, Bileth, and Balath can be compared, with the subsequent spirit Abech (also known as Ebeyeth) also demonstrating similar qualities. In general, this suggests that Gaap and the collective of spirits with names derived from the word *Baalath* can be viewed as the separated elements of a high-ranking syzygy^{[57](#)} with Abech, being closely related in form and function to Balath and Beleth in particular, as another individual manifestation of this collective of spirits. With Gaap being described as the doctor or leader of women who acts as the principle guide of four kings, it is possible that the four kings spoken of are not the Elemental Kings, but the spirits Beleth, Bileth, Balath, and Abech, who represent a quaternity of female kings led by Gaap, whose identity has become entirely intermingled with these spirits.

The malefic character of Amaymon and the Southern Quarter in general is also reflected in Bileth's hoarse voice, which, according to Ficino, signifies a Saturnian nature,^{[58](#)} while the Marsian nature of Pisces's cadent decan combined with these spirits' abilities to inspire hatred and lust make that planet significant too. Due to the fact that Bileth and Gaap are so similar to Asmoday and Astaroth in their powers, the planetary and decanate considerations for working with Beleth and Gaap are similar to those relevant to those two spirits, with the third decan of Pisces being especially relevant. The days and hours to be observed are those of Saturn, Mars, and Sol.

ABECH

The third King under the King of the South is Abech, who is also called Ebeyeth. She comes in the form of a king, of whom nothing is seen but a head on which is borne a diadem, and trumpeters or minstrels precede her arrival. She teaches the seven liberal sciences, all kinds of languages, can gain one friendships, knows what types of spirits are best to take for familiars, and gives true answers of all things.

The full description of this spirit is available due to the obvious duplication apparent between the spirit Abech in the second Book of Offices list and the spirit Ebeyeth, who appears as a bodiless king preceded by minstrels in the Book of Offices' first list.⁵⁹ In Abech, a name derived from the Hebrew אֲבַח (*abech*), meaning “sword,”⁶⁰ the Mercurial traits of scientific, linguistic knowledge and divination are dominant, while the power to bring friendships is a Venusian trait that, like Abech's Mercurial traits, converges somewhat with those of the Sun. In the Terrestrial signs of the Zodiac, all of these planetary influences converge in the sign of Virgo, in which Mercury is in both his domicile and his exaltation, while its decans are governed by Sol, Venus, and Mercury.

Another possible astrological connection to the disembodied head Abech takes is found in the fifth Lunar Mansion Al Hakah between 21° Taurus and 4° Gemini. This Mansion has the image of a head without a body and is used to create talismans that grant the favor of the great. This concurs with Abech's ability to bring friendships, while its other general influences include helping with returns from journeys, the instruction of scholars, building, health, and goodwill. In planetary terms, the principles of bringing friendships, goodwill, and good fortune with journeys correspond with Venusian powers, while instructing scholars, building, and matters relating to health are Mercurial. With this Mansion's entry coming in the sign of Taurus, which is an Earth sign with Venus as its ruler, a celestial sympathy with Abech is also apparent here, though this may be especially pronounced in that sign's first decan, which is governed by Mercury.

Al Hakah's sidereal position also correlates with the fixed star Meissa, currently at 24° Gemini, which is the only bright star in the head of the

constellation Orion. Manilius stated that the general influence of Orion was “enjoy[ing] the friendship of all.”⁶¹ With the concurrence of Abech's image as a disembodied head, her generally benign, Venusian temperament, and ability to bring friendships, connections to the star and mansion associated with the head of Orion are plausible, as is a connection with the figure of Orpheus whose head continued to speak truthful prophecies of great repute long after it was separated from his body.

Abech may therefore be worked with to greater effect when the Moon enters the fifth Lunar Mansion between 21°25' Taurus and 4°17' Gemini, when it forms a conjunction with the fixed star Meissa at 24° Gemini, or when the Sun, Mercury, or Venus is transiting or forming aspects with each other or the Moon when they are transiting the three decans of Virgo or the first decan of Taurus. Work with her may also be enhanced when the Sun is in the Southern Quarter of the heavens—that is, between the hours of midday and dusk—during the planetary days and hours of Sol and Mercury, and when Virgo or Taurus are passing the Midheaven.

BERITH

The second Duke under the King of the South is Berith, who is also called Gemmos, Berteth, Beale, and Bolfry. He appears as a knight or soldier clothed in red with a strong, clear voice who rides a red horse and wears a golden crown. He teaches physick, logic, how metals can be turned into silver or gold, and the virtues of herbs and precious stones. He reveals the truth regarding the past, present, and future and the fate of stolen items and can grant dignities and make one invisible.

The name Berith has its origins in that of Baal-Berith, the Lord of the Covenant, who was an idol the Jews worshipped after the death of Gideon. According to Rabbinical literature he was identical to Ba'al Zebub, whom the Jews came to worship with such devotion that they came to call him Baal-Berith due to the covenants they made with him.⁶² This, alongside the alternative name Beale, which is in close proximity to the name Beal given to the spirit Baall in the *Livre des Esperitz*, places him firmly in the collective of spirits categorized in this work as Baalim.

Berith's alternative name in the first Book of Offices list, Gemmos, has its origins in the Latin word *gemmeus*, meaning “sparkling,” “jeweled,” and “brilliant,” which feasibly relates to the golden crown this spirit wears,⁶³ the precious stones he has knowledge of, or the gold and silver he can produce from other metals. There is also, however, a rare example of a Qabalistic convergence in this choice of name due to the numerical value of the word *Berith* (ברית) in Hebrew being 602, which shares the same value as the word *tzachtzachoth* (צחצחות), which has a meaning related to the concept of “brightness.” The origin of this mystical word is found in the words *tzach* (צח), meaning “dazzling,” “scorching,” “glowing,” or “clear,” and *tzachtzach* (צחצח), meaning “scrubbed,” “scoured,” “polished,” or “to be cleansed.” While this shared gematrical value primarily appears to demonstrate the symbolic connection between the names Berith and Gemmos, the context of the word *צח* also reveals a meaning that is virtually identical to the Greek word for the star Sirius (Σείριος), which means “sparkling” or “scorching.” However, as there are no apparent overlapping qualities between Berith and the magical virtues of Sirius described in the powers and talismanic images of the Behenian fixed stars, we can only

interpret these semantic overlaps to be representative of their both having “glowing,” “sparkling,” and “scorching” qualities in their features.

With the red hue of Berith's knightly garments, horse, and the double crown he wears in his Book of Offices description, his physical appearance is undeniably Marsian in nature and suggestive of the scorching, fiery qualities indicated by his name. The red horse he rides is particularly notable not only because the horse and the color red are symbols of Mars, but because the second horseman of the Apocalypse, the bringer of war, portrayed in Revelation 6:4⁶⁴ rides such a mount. Berith's powers, however, belie this description and with aspects such as intellectual pursuits, divination, and recovering stolen items, they appear to have a predominantly Mercurial nature. Such discrepancies make it difficult to assign specific decanate attributions to this spirit; however, such is the clarity of his Marsian appearance that working with him when Mercury or Mars is in the decans ruled by Mars in the Southern signs—being the second of Capricorn⁶⁵ and the third of Pisces—may prove fortuitous, especially when the Sun is in the South during the days and hours of the planets named above when Capricorn or Pisces is on the Midheaven. Such may also be said for working with Berith when the Moon forms a sextile, square, trine, or opposition aspect with Mars from the above decans while the above conditions are in place.

The instruction to the conjurer stating that they should protect themselves with a magical ring “as is before spoken of with Beleth” confirms the ongoing connection between the Southern spirits and the protective magical Ring of Solomon. As discussed previously, this ring can be granted as a magical gift from Asmoday and appears as a necessary prophylactic when working with three of the next four spirits who follow him—Astaroth, Beleth, and Berith—due to the poisonous oracular fume they exhale. As far as emanatory possibilities are concerned, with Berith being notably Marsian in his form and the spirit who precedes him, Abech, being of a distinctly Venusian nature, it is possible that these two spirits can be viewed as a further emanation of the conjoined masculine and feminine elements apparent in Beleth into independent spiritual forms.

MALLAPAS

The first President under the King of the South is Mallapas, who is also called Malphas and Malpharas. He appears as a crow or raven that speaks with a hoarse voice and can quickly gather artificers to construct houses, fortresses, castles, high towers, and bridges that span water, can make known and destroy the edifices, thoughts, and desires of one's enemies, and can transport one from one place to another if he is ordered to. He gladly receives sacrifices but will deceive the one who makes the sacrifice.

Associations with theft, espionage, and works of destruction are a consistent ability in spirits that appear in corvid form such as the Western spirit Mistalas, whose form as a night raven or Nachtkrapp involves taking the role as a “demonic abductor” who steals children away from their rooms at night in order to remove their limbs and drink their blood. These attributes continue with the spirit Zayme, who, besides the qualities already mentioned, counsels people to steal and can bring money or treasures from any place, including the houses of kings, and will take what he steals wherever he is commanded to.⁶⁶

With Mallapas, or Malpharas as he is named in the *Livre des Esperitz*, the subversive, devious nature apparent of spirits who take a corvid form is clear in his character, as it also is in the case of his near-namesake Malaphar or Valefar from the *Pseudomonarchia Daemonum*. While Malaphar—appearing as a lion with a barking, bellowing, braying, or lowing head that is that of a human, a thief, or an ass—is much different in form from Mallapas, the essence of criminality is expressed in their names, which both derive from the Latin *malefaciō*.⁶⁷ This word, meaning “I do evil” or “I injure,” reflects an ill intent that is further attested in the case of Valefar/Malaphar, whose alliance with those who acquaint themselves with him holds fast right up until his tempting the magician to steal brings them to the gallows. Such duplicity is also apparent in the character of Mallapas, who happily accepts sacrificial offerings, but rewards those making them with lies and deception. This particular foible provides us with a further possible etymology of his name, whereby the suffix *-pharas* of his alias Malpharas can be seen as a play on words of the Latin term *far* or *farris*, which denotes a sacrificial meal of spelt that, when preceded by the word

male, goes awry for the one providing it. If valid, such punnery can be seen as a further connecting principle to Valefar/Malaphar—whose suffix -*phar* now equates to *far*—who could then, considering the number of overlapping qualities shared between them, be seen as a duplication, elaboration, or emanation of Mallapas.⁶⁸

While the ability of Mallapas to build various types of fortifications and edifices may well have relevance in a real, physical sense, it is most likely to refer to the ability to construct the castles featured in the Illusionist Experiments of the *Munich Manual of Necromancy*.⁶⁹ In this collection, we see examples of magical experiments performed in which spiritual artificers are gathered in order to quickly construct a mighty castle populated with a force of armed soldiers either as a display of power designed to satisfy the magician's sense of wonder or to provide a real, but very temporary, defense against impending danger, be it magical, astral, or otherwise. As is the case with the Illusionist Experiment designed to bring one a magical horse seen in the powers of Mallapas's fellow corvid Mistalas, this phenomenon can be seen to be astral in nature, though the effects of defense, or indeed destruction, that come from such works may well manifest as protective or destructive actions in the material world. These illusory manifestations also coincide with the powers evident in the fourteenth square of Book IV Chapter XXIV of the Book of Abramelin, which causes castles atop mountains to appear and features the letters of the name of the Four Kings' servitor Alpas within it, as well as those of the name Mallapas.

A	K	R	O	P	O	L	I	S
K	O	I	S	A	N	I	L	I
R	I	P	O	R	A	T	I	L
O	S	O	S	U	M	A	N	O
P	A	R	U	S	U	R	A	P
O	N	A	M	U	S	O	S	O
L	I	T	A	R	O	P	I	R
I	L	I	N	A	S	I	O	K
S	I	L	O	P	O	R	K	A

Figure 34. Abramelin Square for causing castles atop mountains to appear. Note the presence of the letters that make up the names of Mallapas and the four Kings' servitor Alpas within the Square.

Both of these names also appear in the fourth square of Chapter III, which makes spirits appear in the shape of a bird. Considered together, both of these squares reveal two key characteristics relating to Mallapas and should therefore be considered significant talismanic representations of his form and powers.

B	E	M	T	A	U	L
E	M	A	S	D	A	I
M	A	K	I	U	R	O
E	S	I	P	P	O	S
A	D	A	P	O	S	A
M	A	R	O	M	A	D
A	R	O	R	E	L	I

Figure 35. Abramelin Square for causing a spirit to appear in the form of a bird. Again, note the presence of the letters that make up the names of Mallapas and the four Kings' servitor Alpas within the Square.

Considering the generally malefic qualities apparent in this spirit, it stands to reason that he comes under the influence of Saturn, the Greater Malefic, who is symbolized by crows and ravens⁷⁰ as well as entities with hoarse or harsh voices.⁷¹ Significantly, Saturn's influence is also evident in his power to cause “Good and Bad Fortune to Buildings”⁷² that Mallapas and Zayme are associated with. Such powers are also associated with Astaroth in the Book of Abramelin as well as the fourth Lunar Mansion Al Dabaran, situated between 8°34' and 21°25' Taurus, which brings the destruction and hindrances of buildings and begets discord. This manzil crosses the boundaries of all three Taurean decans, the first of which is governed by Mercury and has influences that include building and plundering,⁷³ the second of which is ruled by the Moon⁷⁴ and brings one power, nobility, and dominion over people, and the third of which is ruled by Saturn and brings misery and servitude and correlates well with the general Saturnian nature of this spirit outlined above.

For these reasons, evocatory work with Mallapas may be enhanced when Saturn or Mercury is in Taurus, especially their respective Taurean decans,^{[75](#)} or if the Moon forms aspects with those planets from that sign. These aspects may prove especially auspicious when the Sun is in the Southern Quarter of the heavens during the days and hours of Mercury or Saturn when Taurus is on the Midheaven.

PARTAS

The second President under the King of the South is Partas, who is also called Parcas, Foras, Forcas, Forcase, and Harchase. He comes in the form of a fierce bear, a strong man, or a human with a beautiful form. He has knowledge of the virtues of herbs and stones, can teach of logic and ethics, can grant invisibility, wit, and eloquence, and can restore one's vision if lost. He can also make one young or old and attain long life and can reveal secrets and the location of hidden treasures.

In Partas there are many overlaps with the Eastern spirit Maxayn due to the double-form of a strong man and a fierce bear they both take as well as their knowledge of herbs and precious stones. With similarities also evident between his *Pseudomonarchia Daemonum* cognate Foras or Forcas and his *Book of Offices* alias Forcase, there is also a likely emanatory connection to Furcas, who appears in the *Book of Offices* as the complex spirit Annoboth, while his alias name Bathin also closely reflects that of his fellow Southern President, Pathyn.

Despite having meaningful overlaps with several other spirits, only those named in the first paragraph of this entry can truly be considered as aliases, with the similarities he bears to Annaboth and Pathyn being evidence of a strong emanatory connection but not necessarily a shared identity. The quantification for the names Parcas, Foras, Forcase, and Harchase being cognates of his can be seen in the table on [page 134](#), while the entries for the other two spirits mentioned will reveal the reasons why they cannot be verified as alternative identities of this spirit.

Forcas	Foras	Forcase	Parcas	Partas	Bartyn
	Strong man	Strong man	Beautiful form	Bear	Bear
Hidden/lost secrets	Hidden/lost secrets	-	-	-	-
Treasures	Treasures	Treasures	Riches	-	-
-	Logic	-	-	Logic	-
-	Ethics	-	-	-	-
Eloquence	-	-	-	-	-
-	-	Restores eyesight	Restores eyesight	Restores eyesight	-
-	-	-	Makes one appear young or old	-	-
-	Long life	-	Long life	-	-
Herbs and stones	Herbs and stones	Herbs and stones	Herbs and stones	Herbs and stones	Herbs and stones
Invisibility	Invisibility	-	Invisibility	Invisibility	-
-	-	-	Teleportation	-	Teleportation
-	-	-	Liberal arts or sciences	-	-
-	-	True answers	-	-	-

Figure 36. Overlap between the qualities of the aliases of the spirit Partas.

Partas's ursine form suggests a connection to the planetary influence of Mercury according to the *Fourth Book of Occult Philosophy*,⁷⁶ and this association is also notable in his powers due to knowledge of the liberal arts and sciences, the ability to heal afflictions, making one appear youthful, delivering true answers, and the power of eloquence all being Mercurial in nature. Traveling and the ability to grant the powers of

invisibility, meanwhile, are Venusian according to the Greater Key of Solomon, with knowledge of herbs and stones also being resonant with the Terrestrial influences of that planet. Being of an Earthy and Mercurial nature, it can be postulated that the Earth sign of Virgo⁷⁷ is that which is most relevant to Partas. This can be verified by the second and third decans of that sign being governed by Venus and Mercury respectively, with the first decan, which is governed by the Sun, bearing a possible relation to Partas's ability to grant longevity, as this is a decan associated with the maintenance of life as can be seen in Agrippa's citing it as one that influences things such as "ordering of diet, plowing, sowing and peopling." That decan's additional influences over matters of wealth give extra depth to this connection due to its congruence with Partas's ability to bring riches. These decanate attributions also concur with some of the aspects present in their equivalent Lunar Mansions: Al Awwa, which begins at 4°17' Virgo and brings one gain and journeys, and Al Simak, which begins at 17°08' Virgo and can be utilized to help cure the sick.

These factors make works with Partas most beneficial when Sol, Mercury, and Venus are transiting their respective decans of Virgo, with Mercury's residence at any point of that sign being useful, as are the observations of the days and hours of Sol, Mercury, and Venus when the Sun is in the Southern Quarter and Virgo is on the Midheaven. The Moon's transits with the above decans are also beneficial when she is forming aspects with their governors, while her position in the thirteenth and fourteenth manzils can be of use if no such aspects are formed.

BUSIN

The third Duke under the King of the South is Busin, who is also called Bune, Bime, and Rewsyn. She comes in the form of a beautiful woman with a hoarse voice or of a dragon with the heads of a dog, a griffon, and a man, who speaks with a divine, high, and comely voice. She causes dead bodies to change their place and devils to congregate on sepulchers and can make one of her servitors enter a dead body and do all the things it could while it was alive except for the act of eating. She can also make a man rich, eloquent, and wise, speaks wisely before all who call her, and will answer all demands truly.

With such a strong emphasis on corpses and sepulchers in her description, it is likely that the origin of Busin's name lies in the Latin word *bustum*,⁷⁸ which denotes a burial mound or tomb. Of her necromantic powers, that of bringing a dead body back to life is reflected in the tenth experiment of the Munich Handbook, in which a ring charged with the names of six spirits⁷⁹ could rouse a corpse to life for six days when placed on its finger, with each spirit animating it for one day before departing. While Kieckheffer explains that such works of reanimation were seen as illusory experiments designed to cause wonder, in the context of the description of Busin they may also be seen as works akin to the skull divinations of the Mesopotamians. As discussed within the analyses of the spirits Ryall and Gasyaxe, these practices were reflected in the ancient Hebrew usage of Teraphim, in which the spirits of ancestors were invoked into skulls in order to speak and, to paraphrase the words used in Busin's description, “answer all demands truly.” Another of her powers—the ability to move a body from place to place—can be taken either in a funerary context or as a way of expressing how she has the ability to move the spirits of the dead from one realm of existence to another. Causing devils to congregate in sepulchers, meanwhile, establishes her position as a spirit who sacralizes the cemetery as a place of power in which it is conducive to invoke chthonic forces. This suggests that the cemetery is a particularly effective place to work with Busin, just as it is with the Exu and Pomba Giras of the Calumba in Quimbanda and the Iwa of Baron,

Maman Brigitte, and the Guédé in Vodou, who all share a degree of overlapping characteristics with Busin.^{[80](#)}

The three heads she bears when she comes in the form of a dragon may be equated to the three central aspects of her being. The dog, as the totem of Anubis and Cerberus, represents her chthonic or psychopompic aspect by which spirits are transferred from place to place or utilized in order to vivify a corpse. The griffon, with its hybridized leonine and aquiline features, can be interpreted as a symbol of her Solar nature, which, in the domain of planetary magic, is used to obtain riches, while the beautiful female form she appears in symbolizes the influence of Venus, who, as the ruler of Taurus, may also be petitioned for gains in wealth. Like Partas before her, these planetary attributions are in accord with the governors of the three decans of Virgo, which, as a Terrestrial sign, is useful for works of necromancy when it is being transited by the Moon. The beneficial conditions for calling upon Busin are therefore the same as those of Partas. However, with Busin's powers having such an emphasis in works of necromancy, the primary observation should be the transit of the Moon through this sign, especially during the days and hours of Venus, Mercury, and Luna.

OZE

The third President under the King of the South is Oze, who is also called Otius, Azo, Oso, and Voso and comes in the form of a leopard. He makes one cunning in the liberal sciences, answers truly of divine and secret things, and can turn straw into a great horse or a belt of gold or silver. He can also change a person's shape into whatever form is desired, be it a beast, a pope, or a king, though in doing so the one changed becomes afflicted by a madness that makes them think they have truly become that thing.

The most distinct powers of this spirit are those concerning shapeshifting and transmutation. As discussed in the summary of the spirit Maxayn, shapeshifting is a state of altered consciousness with ritualized, shamanic aspects in which the animal form the operant assumes overwhelms their personality, which the *Livre des Esperitz* describes Oze as encouraging by “making a man change from one shape to another.”⁸¹ His other powers in the *Livre des Esperitz* are the abilities to “make people furious⁸² when he is commanded to”⁸³ and “making something appear to be that which it is not,”⁸⁴ which closely reflect Weyer's statement that he “bringeth a man to that madnes that he thinketh himselfe to be that which he is not.” As well as revealing Weyer's probable use of the *Livre des Esperitz* as a source for the *Pseudomonarchia Daemonum*, these statements also suggests that Oze may be behind not just physical illusions and alterations, but also the general conditions of Moon-inspired phenomena such as lunacy and lycanthropy. Like the spirit Zagayne, his ability to change human behavior is also paralleled in his transmutational skills, which in the *Livre des Esperitz* are demonstrated in his ability to “turn a handful of straw into a great horse”⁸⁵ and to “turn straw into a belt⁸⁶ of gold or silver.”⁸⁷

The latter of these abilities brings the familiar story of Rumpelstiltskin to mind. In this folk tale, which a recent anthropological study⁸⁸ stated has a Proto-Indo-European origin, an imp manifests in order to save a boastful miller's daughter from the wrath of her king if she failed to live up to her fabricated claim that she could spin straw into gold. The central motif in this tale comes under a branch of folk legends known as *The Name of the*

Supernatural Helper, which in this particular instance takes the name *Rumpelstiltskin* as a reference to a type of spirit called a Rumpelstilz (Rattle Stilt), which were named for their habits of rattling the pillars or posts that supported medieval German houses. The Rumpelstilz is of the same ilk of spirit as a Rumpelgeist or Poltergeist, which are particularly noisy and mischievous types of household spirit that can move objects around houses and change their physical appearances from one form to another. This mastery of shapeshifting provides a point of reference to Oze, who, like most spirits, is capable of altering his form but in this case directs it toward extraneous people and objects, such as straw, rather than himself.

The importance of the above points is emphasized when the possible etymological origins of Oze's name are explored. The aspects of a spirit that causes the same disturbances in the household as the Rumpelgeist are paralleled in one of the possible roots of Oze's names, being the Latin *Os*, which means “mouth” in its most common usage, but which also refers to “the dead,” “gnawed,” “face,” “mask,” and “bone.” In the context of “masks” and “the dead,” the word *Os* features a semantic similarity to the *larvae* of the Roman religion. These spirits, also known as *lemures*, were believed to be the parasitic and fearsome souls of the wandering, restless dead who needed to be appeased with sacrifices to stop them from causing disturbances in one's home and driving people to madness, terror, and delusion and were described as *larvae* or “masks” due to their being the hollow outer form of the people they once were. King James I provides a summary of this breed of dark, shapeshifting entities in his *Daemonologie*, stating that such spirits

Were called by the auncients by diuers names, according as their actions were. For if they were spirites that haunted some houses, by appearing in diuers and horrible formes, and making greate dinne: they were called *Lemures* or *Spectra*. If they appeared in likenesse of anie defunct to some friends of his, they wer called *vmbræ mortuorum*.⁸⁹

While the Romans were largely concerned with appeasing the *lemures*, in the traditions of Quimbanda, where they are named *Kiumba*, meaning “shells,” they can be used in malignant magical works designed to bring

madness, misfortune, and terror to one's foes. Because of their malignant nature, the dangers inherent in utilizing the aid of such spirits are not to be underestimated, for they are known to Quimbandero to bring infectious obsessions and disturbances to one's psyche, to delight in the practice of evil, to be filled with hatred, and to thrive on inspiring depression, vanity, rage, revenge, disease, improper sexual behavior, social aversion, and intolerance. The negative energies produced by such inspirations serve to feed the Kiumba's empty, vampiric existence even more, causing them to grow stronger and bolder until they come to falsely present themselves to be gods or mighty spirits.

Indeed, the perils represented here are a warning that should be heeded when undertaking all kinds of spirit work. As the allegory evident in the tale of Rumpelstiltskin reveals, it is necessary to know the true identity of an entity before entering into any kind of bargain, pact, or relationship with it. The proofs given of such things can always be doubtful, even when verification seems legitimate, and requires the conjurer to have their senses about them at all times and to always consider appealing to the appropriate names and powers when calling upon spirits they are not familiar with.

An alternative linguistic suggestion regarding the name of Oze is one which again refers us to the tale of Rumpelstiltskin, who, as “the supernatural assistant,” was given the name גּוֹץ לִי גּוֹץ לִי or *Utz-li Gutz-li*, meaning “My assistant, My midget,” in Hebrew renderings of that tale. The roots of that particular name are found in the Hebrew עוֹץ (*outz*) meaning “to advise,” “to counsel,” or “to recommend” and עוֹזֵר (*ouzir*) meaning “assistant” or “helper.” The similarities of these words to the name Oze are notable and suggest that his name is another example of a polylinguistic conjunction, whereby words with similar phonic qualities in multiple languages are conflated to produce a single name in which the true nature of a spirit's character is revealed.

As was the case with the miller's daughter's experiences with the eponymous dwarf of the Rumpelstiltskin tale—which can also be interpreted as one of the *Zwerge* or *Svartalfr* of Northern European legend, the gnomes of Hermeticism, or the dactyls of Greek myth—gaining knowledge of a spirit's name and nature enables one to better understand their true character and be less likely to succumb to whatever malice or mischief they are capable of. In this case, the similarity of the Hebrew עוֹזֵר (“assistant”) and the Latin words *Os* (“the dead,” “mask”) and also *Osor*

(“one who hates”) provide an overall summary that reveals Oze to be a subterranean or terrestrial spirit who bears the malignant and maddening characteristics of the larvae yet is capable of providing magical assistance in matters relating to the attainment of knowledge and riches.

The form in which Oze appears, a leopard, is consistent throughout his grimoire mentions and suitably reflects the dangers associated with him. As discussed in the analysis of the spirit Suchay, the leopard was the symbol Dante Alighieri used to represent malice and deceit in the opening sequence of *The Divine Comedy*. Additionally, the old belief that the leopard, with its dappled coloring, was a hybrid of a light-colored lion and a black-hued panther enables it to be thought of as a creature that symbolizes the bright, celestial aspects of the Sun illuminating the darkness of the underworld.

As far as the practical applications of astrological factors are concerned, the visible combination of Solar and Saturnian energies symbolized by the leopard can be utilized in the Solar third decan of the Saturnian sign of Capricorn, which, according to Agrippa, is represented by the image of a chaste woman in the company of a banker counting his coins and brings covetousness of money and avarice. Another decan that bears a similar image and seems especially relevant in light of Oze's connections to the tale of Rumpelstiltskin is the Venusian first decan of the Saturnian sign of Aquarius, which bears the image of “A Prudent Man and the Form of a Woman Spinning” and is useful for working for gain when in poverty. Venus's ruler-ship of this decan may also be seen as significant when it is considered that one of the magical powers associated with her in the Greater Key of Solomon is that of “preparing powders provocative of madness,” which relates to the mental state that Oze is capable of inflicting. These two decans are overlapped by the twenty-fourth Lunar Mansion situated between 25°42' Capricorn and 8°34' Aquarius, which can be utilized in the creation of a talisman that can be used for “multiplying herds,” which in modern parlance can be understood to mean increasing one's liquid assets.

Applying the usual formulas, Oze may be worked with to greater effect when Saturn and Venus are in the third decan of Capricorn or the first decan of Aquarius, or when the Moon forms aspects to them while transiting those decans, though if no suitable aspects are formed, the Moon's transit through the twenty-fourth manzil may be adhered to. These

works may be especially auspicious during the days and hours of Venus or Saturn when the Sun is in the South and the signs of Capricorn or Aquarius are on the Midheaven.

PATHYN

The fourth President under the King of the South is Pathyn, who is also called Aim, Aym, and Haborym. He comes in the form of a man handsome in body but with three heads, being those of a serpent, a man with two stars on his brow, and a cat. He rides a viper, holds a serpent, and bears either a firebrand in his hand or a burning pin in his mouth with which he destroys castles, strongholds, and cities. He has the ability to make one witty and wise and gives true answers of all things hidden, secret, and esoteric.

Although the linguistic similarities between the name Pathyn and that of the Pseudomonarchia Daemonum spirit Bathin are clear,⁹⁰ it is his alternative names Aym and Haborym that reveal more about his character. The first of these, Aym, represents a sequence of letters found in the names of many spirits, such as Amaymon, Paymon, Caym,⁹¹ Raym,⁹² and, finally, in a more fragmented form, in the name of his own alias Haborym. While this connection may seem frivolous, when it is considered that the meaning of the word אַיִם (*ayum*)⁹³ in Hebrew is “terrible,”⁹⁴ the presence of this word can be seen as a cipher that denotes a spirit with a malefic nature. In the case of Pathyn, these tendencies are clearly demonstrated in his ability to destroy castles, cities, and strongholds by means of fire.

Likewise, the name Haborym has a similar dark origin, having its root in the Hebrew חָבַר (*chabor*), meaning “friend” in one context, “ensemble” or “organization” in a second, but “spell,” “magic,” and “witchery” in a third. When translated into Greek, the lattermost meaning of רִבָּה becomes γοητεία or “goetia,” and, on having the pluralizing suffix *-im* attached, becomes מִרְבָּה (*chaborim*). Not only does this word suggest the notion of a collective of witches, sorcerers, or magical entities, but it also provides us with a precise transliteration of the name *Haborym*. The suggestion of a throng of some kind is especially significant in this etymological origin when one considers that one of the aforementioned meanings of רִבָּה is “ensemble.” Another suggestion planted by this collective emphasis is that of the root לָמַד (*pml*), meaning “entourage,” that is found in the root of the Western King Paymon's alias Pamelon. This is similarly reflected in the Arabic word يَجْمَعُ (*jameih*), meaning “to collect” or “assemble,” that is apparent in the origins of the names of the spirits Gremory⁹⁵ and Gamor.

Also worthy of note in this line of suggestion is the “congregation of devils” that the spirit Busin causes to assemble on the sepulchers of the dead representing the exact nature of this kind of “congregation” or “entourage,” as do the numerous legions of 6,666 spirits that each of the daemons studied here have under their command.⁹⁶



A depiction of the demon Haborym, by Louis Breton, from J. A. S. Collin de Plancy, Dictionnaire Infernal, Paris: 1863.

As was the case with Asmoday and Busin, Pathyn's triple-headed form may be a signifier of a kinship with a triplicity of specific Zodiacal decans. His serpentine head, which relates to the symbol of chthonic wisdom, correlates with the powers of the first decan of Gemini, which is ruled by Jupiter and brings “wisdom, and the knowledge of numbers and arts in which there is no profit.”⁹⁷

The pair of stars, or whatever else the asterisk in Weyer's transcript might represent when it states that the brow of his second head is adorned

with “two*,” possibly relate to the central stars of the constellation of Cancer—Asellus Borealis at 7°49′ Leo and Asellus Australis⁹⁸ at 9° Leo—which form the eyes set within the crab's head. These were known as Al Himarain or The Two Asses to the Arabs, formed part of the “enclosure” or “yoke”⁹⁹ of the Akkadian constellation u-shir-kes-da, and were thought to be “of the same influence as Mercury, and moderately like Mars” by Ptolemy. The Two Asses are today known as the Northern and Southern Asses and associated with the ninth Lunar Mansion Al Nathra, which takes its name, meaning “the Gap,” “the Hive,” or “the Crib,” from the star cluster Praesaepe, which is sidereally positioned at 7°37′ Leo. Tropically, this mansion is situated between 0° and 12°51′ Cancer and can be used to create talismans that bring victory in battle. The tropical position of this mansion connects the “two stars” upon the head of Pathyn's human visage to the first decan of Cancer, which Agrippa cited as having powers relating to “acuteness of senses and subtlety of wit,” which are mirrored in Pathyn's ability to “make one witty in every kind of way.”¹⁰⁰

The feline third head of Pathyn¹⁰¹ denotes a Solar nature due to its filiality to the lion and is therefore attributable to Leo. The Fiery nature of this sign is reflected in the burning pin or firebrand that Pathyn bears in order to lay castles and cities to waste and mirrors the power to destroy buildings connected to Saturn, who rules Leo's first decan, in the Greater Key of Solomon.

With the possible identity of the three decans that relate to the heads of Pathyn revealed, viewing the astrological locations of the signs these decans belong to provides a further clue to one of Pathyn's physical attributes. On inspecting a map of the constellations, it is notable that Gemini, Cancer, and Leo sit in a location to the celestial north of the constellation of Hydra, which represents the serpentine mount this spirit rides—also the case with his fellow Southern spirit, Astaroth. With the decans that best represent his powers and form failing to bear any relevance to the Southern signs, it is through this symbolic connection to Astaroth, perhaps as her subordinate, that Pathyn's connection to the Southern Quarter can be best quantified. As discussed in the analysis of Astaroth, the sixteenth square of Chapter XVI of Book III of the Mathers edition of the Book of Abramelin brings about the destruction of buildings and may therefore bear some relation to Pathyn. But it is another square,

the twelfth of Chapter XX, which causes battles and losses, that is perhaps more relevant to him due to the appearance of the words *Habarim* and *Aim* within its structure.

K	E	R	A	B	A	H
E	M	I	R	U	T	A
R	I	S	O	T	U	B
A	R	O	Q	O	R	A
B	U	T	O	S	I	R
A	T	U	R	I	M	E
H	A	B	A	R	E	K

Figure 37. Abramelin Square that causes battles and losses. Note the overlapping appearance of the words Habarim and Aim beginning in the seventh column and row.

While his riding a mount that can be connected to Astaroth and the constellation of Hydra remains one possibility, another is that his mount represents the servitude of another spirit to him. As demonstrated with the spirit Ryall's possible identity as the mount of Paymon, the notion of spirits' mounts being other identifiable spirits suggests a similar principle to that expressed by the Vedic concept of the vahana. The identity of the spirit Pathyn theoretically rides cannot be determined with any certainty but can be postulated via a study of the original Latin of the *Pseudomonarchia Daemonum*, which reveals a linguistic link to another spirit with knowledge of secret or hidden things. The link in question is found in the word *abstrusis*, which is used to describe knowledge of secret or hidden things, and the only other spirit this word is used to describe the powers of is Botis. As it is usually the words *occultis* or *arcanis* that represent such concepts in the *Pseudomonarchia Daemonum*, the application of this rare alternative represents not just “hidden or secret knowledge,” but a type of knowledge that is particularly esoteric, obscure, arcane, mysterious, cryptic, or unfathomable. In the *Pseudomonarchia Daemonum*, the knowledge of hidden and secret things is closely related to the form of the viper, with the five spirits that take the form of, carry, or ride upon this type of snake—Botis, Purson, Astaroth, Vine, and Aym—also being the bearers of this particular power. Of these five, Pathyn and

Botis bear particularly sinister or dominant representations of the viper, with Pathyn appearing with one that is large enough to carry him as a rider, while Botis takes the form of “the worst kind of viper.” This unique, arcane link between them makes it possible that Botis either acts as Pathyn's mount or has some other unknown esoteric connection to him.

With his connection to the ascendant decans of Gemini, Cancer, and Leo, it is the transits of their governing planets, Jupiter, Venus, and Saturn, through them that are to be marked when working with this spirit, with the transit of the Moon being observable in their stead when she forms aspects to them. Being a Southern spirit, these placements are to be observed when the Sun is in the Southern part of the heavens when the signs in question are on the Midheaven during the days and hours of Jupiter, Venus, and Saturn. In the absence of any related Lunar aspects, the Moon's passage through the ninth Lunar Mansion, Al Nathra, may also be observed. Because of Hydra's association with Alfard at 27° Leo, the Moon's conjunction with this star while on the Ascendant or Midheaven may also be conducive to works with Pathyn.

CAMBRA

The first Marquis under the King of the South is Cambra, who is also called Cornyx, Carabia, and Decarabia and comes in the form of a swan. She has knowledge of birds and precious stones and makes all kinds of birds appear tamely before the magician.

Cambra's position as the eleventh spirit of the South places her directly opposite the eleventh spirit of the North, Hinbra or Umbra. Both of these spirits have notable similarities in the forms of their names, are Marquises—a rank that denotes a Lunar nature—and appear as birds, with the form of the black crow that Hinbra's alias Naberus takes lying in symbolic opposition to the white swan of Cambra. Adding posterity to their connections are their links to the constellation of Cancer, with which an unlikely connection to the spirits of the South was formed in the person of the previous spirit, Pathyn.

As revealed in his analysis, Hinbra's powers and mythos point to his connection with all three decans of Cancer, and this is also the case with Cambra, whose aliases Carabia and Decarabia refer to the Latin word for a crustacean or sea crab, *carabus*, which in turn derives from the Greek word, *κάρᾱβος*, which is used to describe a beetle or crayfish. Both of these words are related to the scarab beetle, the Solar representation of the invisible Sun in the Egyptian religion, which typically represented the Sun at night but may have also been utilized in the Hellenistic period to symbolize the constellation of Cancer due to it being the sign in which the Sun begins its Southern descent after reaching its annual zenith at the summer solstice. Similarly Cancerian is Cambra's other pseudonym Cornyx from the first list of the Book of Offices, whose name derives from the Latin *cornus*, meaning a “beak,” “tusk,” “horn,” or “claw.” In this case *cornus* has a notable connection with Cambra's avian qualities, but also relates to the claws of the crab, which is especially relevant when it is considered that the Latin word *cancer*, meaning “crab,” has the alternative Latin word of “claw.”

While the above aliases find their origins in the crab that this constellation depicts, the name Cambra is related to the modern English word *camber*, which has its origins in the old French word *cambre*, the

Latin *camura*, and the Greek *καμυκα* and is used to describe a “bend” or “curvature.” This reveals another connection to the sign of Cancer as it is the sign in which the Sun reaches the terminus of its heavenly ascent before its path turns and descends, its light “bending” in the sky, as it begins its southward journey to the darkness of winter.¹⁰² Of this, Manilius says:

Shining at the hinge of the year by the blazing turning-point which
when recalled the Sun rounds in his course on high, the Crab
occupies a joint of heaven and bends back the length of day.

As is the case with Pathyn, the appearance of an asterisk in Cambra's description under the name Decarabia in the Pseudomonarchia Daemonum¹⁰³ may represent an omission or lacuna rather than the description of a physical trait, which could make the Lemegeton's description of her as “a star in a pentacle” dubious. For this reason, only her appearance as a swan—a bird associated with Venus and Aphrodite due to its beauty and grace—is considered here, though the Venusian connection with the five-pointed star, as explored in the exposition of the spirit Astaroth, cannot be discounted.

Cambra's avian form is complicit with her ability to make tame birds appear, a gift of little practical use unless one considers the old beliefs that birds acted as divine spies or messengers whose timely appearances were held as ominous or portentous. In addition to this, their patterns of flight could be interpreted as a means of divination and their forms, as expressed in the Danish Valrafn and the Egyptian Ba with its avian body and human head, were believed to embody the souls of the dead. Like the dog, the bird has also been commonly ascribed the role of psychopomp. The Romans, for instance, released an eagle on the death of an emperor so it would bear his soul to the heavens, while in English folk beliefs swallows were believed to retrieve the souls of the dying as they left their bodies.¹⁰⁴

With the name Decarabia seemingly suggesting the meaning “of Cancer,” we may assume the general principles of that Zodiac sign to be applicable to this spirit. With the emphasis being on the crab's claws seen in the name Cornyx, we can potentially connect this spirit to the star Acubens in the left claw of Cancer at 12°57' Leo in the Sidereal Zodiac, as well as a potential correlation with the Southern, female donkey of Asellus

Australis, who acts as the polarity to Hinbra's Northern, male donkey, Asellus Borealis, in that same sign. This particular astrological position concurs, as it does with Hinbra, with that of the eighth Lunar Mansion, Al Nathra. This mansion, tropically situated between 0° and 12°51' Cancer, is “for the acquisition of victory” and represented by the form of an eagle with the head of a man. This form fulfills a connection with the imagery of the Egyptian Ba bird and that of the Greek Sirens, whose psychopompic and funerary functions are evident in the fourth-century BCE Canosa statuette, in which a siren is depicted with her right arm raised over her head in a typical mourning gesture in Greek tradition.¹⁰⁵

A further connection between the Sirens and the swan form that Cambra adopts is found in their songs. The Siren's song was believed to be a lament sung to Persephone after they had failed in the task of protecting her given to them by Demeter, who turned them into birds after Persephone's abduction so they could assist in the search for her. Their singing, which enchanted sailors approaching the waters they dwelled near, was deadly in its beauty as it reflected the desires of those who heard it so that they could not pass the places where the Sirens tarried; if any ship made it past their abode, the Sirens would die. The idea of this “song of death” is reflected in the form of the swan, which gains its name from the Proto-Germanic **swanaz*, “singer,” which was attributed to it because of the common belief that swans only sang shortly before they died.

While there is no obvious connection between the swan and the siren in Greek myth, in Hindu tradition, the female water nymphs known as Apsaras were sometimes depicted as being accompanied by swans and, like the powers associated with the eighth Lunar Mansion, could bring one various victories, especially in gaming and gambling. Their form gives them an essential connection with the river goddess Saraswati, who rode upon a swan and was associated with Venusian qualities such as music and art. The swan was her vehicle due to it being a symbol of purity and divinity, which is demonstrated in its mythical ability to separate a mixture of milk and water, with its choosing to drink only the milk being seen as symbolic of its innate understanding of the nature of good and evil and how they can be separated.

Together, these concepts of singing and drinking reflect the text of Weyer when it states that the birds that Decarabia summons “shall drinke

and sing, as their maner is,” which, despite being regular, daily activities for the majority of birds, may serve to communicate something of their divine, rather than mundane, nature that this spirit brings forth. That she comes as a waterbird is pertinent to the Cancerian name she bears, that she is white is relevant to the Lunar nature of that sign, while the abundance of Venusian qualities highlighted in this analysis point toward a specific relationship to Cancer's first decan, which is governed by Venus and bears the daemonic image of a young Virgin adorned with fine clothes and a crown on her head who brings acuteness of senses, subtlety of wit, and the love of men.

For these reasons, work with Cambra may be enhanced when the Moon or Venus resides in Cancer, especially its first decan, or when the Moon forms an angle with Venus from that position, though in accord with her service to Amaymon, the Sun should be in the Southern regions of the sky when Cancer is on the Midheaven during the days and hours of Luna and Venus. The Moon's passage through the eighth Lunar Mansion, Al Nathra, is also relevant to works with Cambra as are Lunar conjunctions with the fixed stars Asellus Australis at 9° Leo or Acubens at 12°57' Leo when they are on the Midheaven.

GAMOR

The fifth President under the King of the South is Gamor, who is also called Gemer and Buer. He comes in the form of a spark of fire and can inform one of astronomy, moral and natural philosophy, rhetoric, and all other sciences, can heal all diseases, teaches the virtues of herbs, reveals the locations of hidden treasures, brings the favor of great estates, and gives the best familiars.

In Gamor, the last of the Southern spirits, some interesting possibilities regarding the evolution of the grimoires are presented. These first become apparent when his *Pseudomonarchia Daemonum* cognate Buer is examined alongside that text's entries for the two spirits that precede Gamor in the Book of Offices, Aym and Decarabia. In Weyer's summary of the first of these three spirits, Aym (see Pathyn), an asterisk or star glyph was used to reveal or conceal what it was that lay in a pair upon his brow, which the Lemegeton assumed to be stars. In the second, Decarabia (see Cambra), the glyph was interpreted by the author of the Lemegeton to be a description of her form, leading them to describe her as "a star in a pentacle." In the case of Gamor or Buer, a star once again appears to be used as a means to conceal the astrological sign he is associated with, which the Lemegeton informs us to be Sagittarius.

As can be seen from the above, not only are the forms of these spirits concealed by the use of star glyphs, but their names, too, are disguised, with the names Pathyn, Cambra, and Gamor bearing little resemblance to the names Aym, Decarabia, and Buer. This may give us cause to ponder whether the *Pseudomonarchia Daemonum*, Lemegeton, and Goetia of Solomon are revealing alternative names for these spirits using alternative source documents or are seeking to further obfuscate their real names and descriptions. The intrigue surrounding these possibilities deepens when it becomes apparent that two of these spirits, Pathyn and Gamor, have not only had their names disguised but have also been given alternative names that strongly resemble those of spirits who are nothing like them in terms of their powers and appearances. The *Pseudomonarchia Daemonum*'s Bathin, for instance, receives his name from the Book of Offices' Pathyn but shares few of his qualities, while Pathyn takes the new name Aym in the *Pseudomonarchia Daemonum*. Gamor, meanwhile, takes the name

Buer, while the spirit Gomory or Gremory receives the alias Gamori—which closely resembles Gamor—in the Goetia of Solomon. These unexplained alterations are consistent with the overall sense of confusion that surrounds the multiple identities of the spirits featured in these grimoires, which appear to come from a mixture of deliberate obfuscation and scribal errors, but may, in some cases, be the product of the spirits themselves intervening.

Despite these points of confusion, the earlier expressions of Gamor in the *Livre des Esperitz* and *Book of Offices* are more straightforward. In the former, he goes by the name Gemer, which comes from the Latin *gemere*, meaning “to moan” or “to wail,” and has the power to teach the virtues of herbs and all sciences and to heal those who are sick. In the *Book of Offices*, the name Gemer morphs into Gamor, who takes the form of a spark of fire and has the ability to “mervelously informe thee in astronomye, and all the rest of the sciences,” give “the favour of greate estates,” and “shewe treasures hidd, and what the spirrits be that keepe the same.” In contrast to this early intertextual consistency, however, is Weyer’s description of him under the name Buer, which may be derived from the Latin *imbuere*, meaning “to permeate,” “soak,” “saturate,” “fill,” and “taint.”¹⁰⁶ Despite this name change, Buer’s powers are thematically consistent with the sum of his other two names, being comprised of the teaching of “philosophie morall and naturall, and also logicke, and the vertue of herbes,” giving “the best familiars” and healing “all diseases, specialle of men.”

Although no alternative physical features are described by Weyer, his presentation of the enigmatic phrase “conspicitur in signo*”¹⁰⁷ appears instead of “a sparck of fier.” The *Lemegeton* develops this phrase further when it tells us that Buer “appeareth in”¹⁰⁸ followed by the explanatory addendum “that is his shape when the 1 is there.” The appearance of the Sagittarius glyph has two possible explanations. The first is that the creator of the *Lemegeton* worked from the *Pseudomonarchia Daemonum* and on seeing Buer’s Zodiacal sign missing, made an assumption that the sign he appears in was the same as that of the spirit that comes before him in that text, Barbatus, who is stated to be “in signo Sagittarii silvestris.”¹⁰⁸ The second possibility is that the *Lemegeton*’s author worked from a manuscript which had fewer omissions¹⁰⁹ and actually featured the sign of

Sagittarius in the text rather than the anonymizing star glyph that Weyer replaced it with.

Whatever the true answer is regarding the appearance of the glyph of Sagittarius, it is notable, upon analyzing the key astrological influences expressed through this spirit, that this assignment is not accurate, as the powers displayed by Gamor are very similar to those of his fellow Southern President, Partas. For this reason, the Lemegeton's assignment of the glyph of Sagittarius over the concealed glyph of the Pseudomonarchia Daemonum is discarded in this work as either an error or a deliberate misdirection, with his true attribution being to the sign of Virgo. The first decan of this sign is ruled by Sol and concurs with Gamor's ability to heal diseases, bring the favor of great estates, and reveal hidden treasures; the second is ruled by Venus and concurs with his knowledge of the virtues of herbs and stones; while the third is governed by Mercury and concurs with his ability to teach of astronomical, scientific, and philosophical disciplines.

These factors make works with Gamor most beneficial when Sol, Mercury, and Venus are transiting their respective decans of Virgo, with Mercury's residence at any point of that sign being useful due to his rulership of and exaltation in that sign. Also beneficial are the days and hours of Sol, Mercury, and Venus when the Sun is in the Southern regions of the sky and Virgo is on the Midheaven. The Moon's transits with any of the above decans is also beneficial when she is forming aspects with their respective governors, with her position in the thirteenth and fourteenth manzils being of secondary use if no such aspects are formed.



A depiction of the demon Balam, Second King of the West, by Louis Breton, from J. A. S. Collin de Plancy, Dictionnaire Infernal, Paris: 1863.

VI

SPIRITS OF THE WEST

BELIALL

The first King under Paymon is Beliall, who is also called Beliar and Belias. He comes in the form of a beautiful angel with a comely voice sitting in a chariot or chair of fire. He makes one invisible, grants excellent familiars, bestows dignities and promotions, and brings the love and favor of all persons.

According to the *Pseudomonarchia Daemonum*, Belial was considered second only to Bileth of the major daemons who were trapped inside the brazen vessel of Solomon, with Asmoday and Gaap coming close behind him. When he is given sacrifices or offerings, he is constrained by divine virtue and gives truthful answers as he did of old when the Babylonians worshipped him, which Weyer states was attested by an author named Tocz.¹ The establishment of this worship came about, the mythos states, when, out of curiosity, the Babylonians set him and the three other kings free from the brazen vessel that Solomon imprisoned them in.² The reason for their imprisonment in the first place was Belial's pride, which mirrors the sin of Milton's Satan. When combined with the revelation that it was Belial who was responsible for the fall of the Orders of Angels, this places him toward the top of the chain of the cosmic events pertaining to the descent of the Watchers into matter.

The word from which his name originates—*בליעל* (*Belia'al*)—describes “one who defies all authority.” As an adjective, it describes states of “worthlessness,” “wickedness,” and being “bloody,” but by the time the apocalyptic literature was written, the names Beliar and Belias denote the

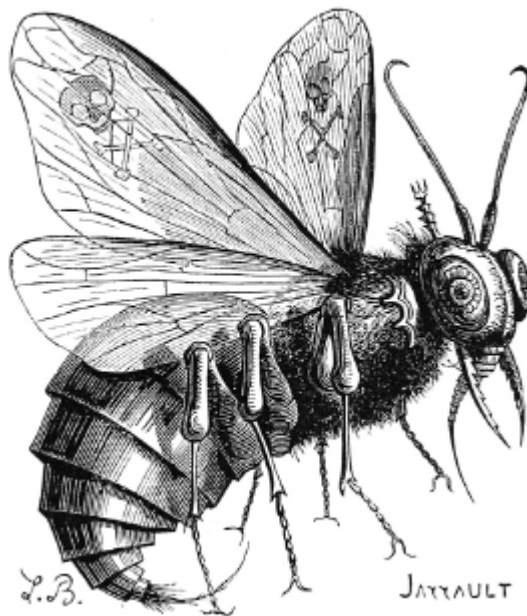
“angel of lawlessness” from whom the “seven spirits of seduction” that entered a man's soul at his birth came.³ In the same literary period, Gnostic texts such as *On the Origin of the World* and the *Apocryphon of John* give him dominion over the twelfth astrological sign and House, which typically relates to the underworld and matters such as witchcraft, secret knowledge, unseen enemies, and imprisonment.

With the *Pseudomonarchia Daemonum* and the *Lemegeton* professing him as being created next after Lucifer, and of the same order as him,⁴ Beliall can be viewed as a more imminent and accessible emanation of Belzebuth.⁵ Beneath Beliall, Bileth, and Asmoday are said to be a “thousand-thousand legions,”⁶ which reflect the million legions of devils Belzebuth governs, while his beautiful appearance—a designation associated with Solar spirits—is also consistent with Belzebuth's, for he comes in the shape of a fair angel sitting in a chair or chariot of flame with a sweet or comely voice.⁷

The revelation in the Solomonic mythos that he alone of the spirits released from the Brazen Vessel was worshipped as an idol in ancient times presents yet another similarity to Belzebuth, whose idol was worshipped as “the god Charon” according to the Book of Offices. Bearing this idolatry in mind, an additional etymology for the name Beliall can be found in the portmanteau of the name בעל (*Ba'al*) and the word אליל (*Alil*, meaning “false god,” “idol”), which mirrors the same pejorative wordplay that saw Ba'al Zeboul, the Lord of the Exalted Abode, becoming Ba'al Zebub, the Lord of Flies.

Having been associated with the twelfth astrological House by the Gnostics, who appeared to begin the year with Leo,⁸ Belial may be symbolically related to the sign of Cancer. This is the sign in which the Sun reaches the height of its powers and therefore a fitting designation for a king whose beautiful appearance and powers of obtaining favors, contracting friendships, gaining favor, and invisibility are in strong accord with Solar principles. Being a Western spirit, however, it is more likely that the associations with this sign are a reflection of the Solar decline that begins in Cancer, meets its equinoctial point when the Sun enters the first Western sign, Libra, and continues to wane until it leaves the Western signs and enters Capricorn in the South, the process of which has been

frequently depicted in the seasonal and symbolic representation of the descent of the Sun into the underworld.



A depiction of the demon Belzebuth, by Louis Breton, from J. A. S. Collin de Plancy, Dictionnaire Infernal, Paris: 1863.

With Beliall being the first king under the power of the King of the West, it is feasible that his Solar energy is concordant with that of the autumn equinox at 0° Libra and is there affected by the Venusian timbre of that sign. While the powers of the decan associated with this position are not in accord with the benefic, favor-bringing aspects of Beliall's power, it is notable that the fifteenth Lunar Mansion, Al Ghafr—which is situated between 0° Libra and $12^{\circ}51'$ Libra in the tropical Zodiac—bears a strong similarity to his powers due to its usefulness in creating talismans that bring friendship and goodwill.

The above considerations make works with Beliall preferable at times when the Sun is declining in the Western Quarter, especially in the sign of Libra around the time of the autumn equinox and taking place in the hours between dusk and midnight in the days and hours of Sol and Venus when the Western sign of Libra is setting on the horizon.² Works can also be performed with him when the Moon transits the fifteenth Lunar Mansion, which, sidereally, begins with the fixed star Syrma in the train of Virgo's dress at $4^{\circ}03'$ Scorpio, and also includes the Behenian fixed star Alphecca within its boundaries. Alphecca is physically situated within the

constellation of Corona Borealis, the Northern Crown, at 12°33' Scorpio and is the probable source of this manzil's talismanic power due to its cited ability to "grant friendship and honour with God and man," which is in strong accord with the powers of both Beliall and that Mansion. Concordantly, Robson notes that Alphecca brings "honour, dignity, and poetical and artistic ability"¹⁰ while Elsbeth Ebertin correlates it with "honours and preferment."¹¹ Alphecca can be utilized into works involving Beliall by invoking him when the Moon is upon the Ascendant or Midheaven while forming a conjunction with the degree of Scorpio mentioned above, though this effect may first be felt when the Moon passes Syrma at the sidereal doorway of this manzil at 4°03' Scorpio. Because of the strong connection between the powers of Alphecca, which bears the daemonic image of "a man, crowned and advanced," and the general Solar attributes of spirits who are classified as kings, the Sun's transit across the face of this star may bring its powers into effect in Alphecca's current position in the second decan of the Western Water sign of Scorpio, which is governed by the Sun.

BASON

The second King under the King of the West is Bason, who is also called Balam, Baron, Abali, and Abalam. He appears as a terrible, great, and powerful king riding on a wild, furious bear and has three heads, which may be those either of a dog, a man, and a raven or a bull, a man, and a ram. He has a hoarse voice, flaming eyes, fiery breath, and a serpent for a tail, bears a goshawk on his arm, and can reveal treasure, make one invisible, witty, and wise, grant one knowledge of the past, present, and future, and can give one lordships and dignities.

The name Bason, alternatively spelled Barson, appears to have its origins in the name of the spirit Baron from the Book of Oberon, who is alternatively named Barachin and Baraham. The most common thread in all of these names is the Hebrew *בערה*—*Ba'arah*—denoting “burning,” “consuming,” and “conflagration,” which, when combined with the Greek suffix *-on*, transforms it into a proper noun pertaining to “the Burning One.” The later transition of this name into Balam may be a deliberate attempt to connect him to the Mesopotamian sorcerer Balaam (בלעם) of the Old Testament. The etymology of the name Balaam is uncertain, but as a soothsayer who went on to lead the Israelites into idolatry with the Ba'al of Peor,¹² there is a possibility that the name is a rendering of *Ba'al* (בעל) with the suffix *עם* (*a'am*) denoting one who is “with Ba'al.”

As seen in the case of the Witch of Endor, someone named as a soothsayer in the Bible was actually a necromancer who called upon the spirits of the underworld to do their bidding by means of the power of Aub. This connection is one that the Deir 'Alla inscription discovered in Western Jordan in 1967 appears to confirm as far as the historical Balaam is concerned. In this inscription—which was found in an area consistent with the location of the kingdom of Moab—the prophecies attributed to Balaam by the Moabites are recalled, which—besides featuring apocalyptic visions from the gods—include fragments of his knowledge of the underworld. The inscriptions also suggest that he was a sorcerer of great renown in the ancient Levant, which would account for Balak's request that he travel from Mesopotamia to Moab to divert the approaching

Israelites from his lands: for only he had the reputation, it seems, of being powerful enough to stop an entire nation in its tracks.

Yet, despite his appeal to Balaam, Balak was frustrated in his desire to impede the Israelites on their departure from Egypt, for Yahweh interceded and forbade Balaam from carrying out the Moabite king's wishes by sending an angel to stand in his path. Becoming convinced to bless Israel instead of curse it, Balaam set up seven altars and lay a calf and a ram upon each of them before channeling prophecies that were all favorable to Israel. Despite his fleeting and timely alliance with Yahweh, he ultimately regained his original faith and led the Hebrews into fornication with the women of Midian and the worship of Ba'al Peor. For this apostasy the Hebrews were punished by a ravaging plague that killed 24,000 of them.

The faithlessness he led the Israelites into as a “false prophet” firmly places Balaam as a threat to monistic Yahwism. His power as a magician and his position as a servant and even possible “son” of Chemosh through his epithet “Son of Beor” may even place him as a semidivine being akin to the giants or Nefilim of the Enochic traditions. His sins—encouraging fornication and idolatry—certainly mirror those the Watchers were accused of, while the great powers of sorcery he commands reveal him to be well-versed in the esoteric arts they were said to have taught humankind. It is in this context, as a potential manifestation of, or at least descendant of, one of the Nefilim, that Balaam's identification with Balaam becomes an interesting possibility. That he appears with the heads of a bull and a ram, the animals the biblical Balaam made sacrifices to when he sought to determine the fate of the Israelites, adds a further dimension of interest, as does the etymological origin בערה (*Ba'arah*) suggested for the names Baron, Barachin, and Baraham, which may denote an act of sacrificial burning.

The god Balaam served, Ba'al Peor, is believed to have been identical to Chemosh, the national god of Moab, whom Solomon later dedicated a shrine to on the Mount of Olives in the interest of creating unity in a nation composed of multiple tribal peoples. His name, meaning Lord of the Opening, was one that, like Ba'al Zeboul, the Judahite Scribes later made obscene associations with, in this case intimating that the “opening” in question was the anus and that worship of him included sodomy and coprophagia. Despite such insults, Chemosh was in many respects similar

in nature to Yahweh, being a tribal god who assisted his people in military victories when they worshipped him correctly.

Like Beliall before him, Bason's powers are strongly Solar in nature, with riches, invisibility, and divination all being connected to that luminary's energies, and being a King of the West who acts as an attendant of Paymon, he is particularly connected to the autumn equinox and the first decan of Libra. In addition to these Solar sympathies, his form as a king riding upon a bear resonates with the *Fourth Book of Occult Philosophy's* attribution of Mercurial spirits¹³ and is confirmed by Mercurial traits such as conferring wisdom, which the first decan of Mercury-ruled Gemini imparts, and the enhancement of thinking skills, which the Mercurial second decan of Aquarius imparts. As such, the astrological conditions to be utilized when working with him are preferable at times when the Sun or Mercury is in the ascendant decans of Libra and Gemini and the succedent decan of Aquarius, or when they are forming aspects to the Moon while she is transiting such places. Such works should be conducted between the hours of dusk and midnight in the days and hours of Sol and Mercury when the Western sign of Libra is setting on the horizon or when the Moon transits the fifteenth Lunar Mansion due to its assistance with the extraction of treasures.

GORDONSOR

The first Prince under the King of the West is Gordonsor, who is also called Seere and Gorsay. He comes as a beautiful man with a good nature riding a winged horse or as a good angel with a dark face. He gives true answers in relation to all things including matters relating to hidden treasures, making a good man open to his needs and words, and retrieves thieves and murderers by bringing them to whatever places they are summoned to before making them suffer whatever pains and torments one desires. He is a mighty performer of errands, being able to carry any item you wish to any location in the world in the blink of an eye, and can bring great abundance to the one who conjures him.

The name Gordonsor may be derived from the Greek κορδονισ (*kordonis*), meaning “cords,” which, like many of the spirit names found within the grimoires, carries an instruction relating to the process of conjuration to the exorcist. In this case, “cords” may relate to the act of binding the spirit to the magician's will in the process of Ligatio. From Gordonsor's description—a good angel with a dark face who has the power of running errands and speaking of true things—we can identify him as an alias of the spirit Seere found in the Lemegeton, who appears as a beautiful man riding a winged horse who speaks truths and performs errands by delivering items anywhere in the world. The means of his swift transportation—being the wings of the fleet horse he rides and the wings of an angel—add a further connective principle, which is visually alluded to in his seals in the Lemegeton and the Goetia of Solomon.



Figure 38. The Seal of Seere from the Goetia of Solomon the King.

The possible etymologies of Seere's name are best explored through the alternative spelling Seir found in the Goetia of Solomon. One possible origin is the Greek root of the star Sirius, Σείριος meaning “scorching” or “glowing,” which in turn relates to the English word *sear*, meaning “to burn.” Other possibilities lie in the similarities found between Seere's name and the Arabic word for “magic,” سحر (*sihr*), and the Hebrew word שעיר (*sha'air*), meaning “rough” or “hairy,” which is sometimes used as an alternative word for a goat and provides a connection to the Hebrew demons the Seirim or Shedim who stalked the wilderness, dark places, and ruins at the edge of civilization.¹⁴ Another interesting etymological possibility is found in the Ancient Egyptian word *ꜣs-ir*,¹⁵ from which the transliterated names of Osiris—Aser and Seir—come. This word was also the basis for the Osiris-Apis composite god Serapis, who, like Seere, is a bringer of wealth and abundance. The Osirian connection to the word *ꜣs-ir* continues with it being the name ascribed to the “toe star”¹⁶ of Orion, Rigel, which is a constellation Osiris has an attested association with and, linguistically, also denoted the word “prince,” which was a title the Egyptians referred to Osiris by.

The collection of powers attributed to Gordonsor are firmly Mercurial in nature, with the Greater Key of Solomon aligning that planet to promptitude in business affairs, the ability to recover stolen property, and the means to grant secret knowledge with divination. Because of this connection, it may be beneficial to work with him when Mercury is passing through the entire sign of Gemini, the first and second decans of Libra,¹⁷ and the second decan of Aquarius¹⁸ when those signs are on the Descendant between the hours of dusk and midnight during the planetary days and hours of Mercury. As is usually the case, the Moon's aspects to Mercury when she is transiting those decans may also prove auspicious, though the twenty-fifth Lunar Mansion Al Sa'd al Ahbiyah between 8°34' and 21°25' Aquarius due to its influences over the related powers of destroying enemies and hastening messengers is also significant. Additionally, the seventeenth manzil Iklil al Jabhah between 25°42' Libra and 8°34' Scorpio also bears celestial relevance due to its use in the creation of talismans that work against the actions of thieves.

BALATH

The third King under the King of the West is Balath, who comes in the form of a misshapen image speaking hoarsely. She can make a whole man sick and take away a man's senses and wits, making him insensible and ignorant. She can grant love and dignity to the conjurer, whom she may also teach the seven liberal sciences and carry very speedily from one place to another.

Balath represents a continuation of the Southern spirit Bileth, whose earlier entry contains a more in-depth analysis of how these two entwined spirits also form the composite spirit Gaap.¹⁹ Such is the overall complexity of the connections between Balath, Bileth, and Abech that we can surmise that they are either a single spirit divided into composite parts by the compilers of the grimoires, the products of a greater male-female syzygy, or a small retinue of symbolically connected spirits. Although Bileth's entry forms the more complete picture, it is specific to her Southern manifestation under Amaymon and therefore requires transposition to the Western Quarter if the aspects of her character specified above are to be manifested there.

With Bileth being connected to the Southern Water sign of Pisces, it is fitting that Balath can be connected to the Western Water sign of Scorpio—which is linked to Pisces by elemental triplicity—due to its decans governing matters such as destruction, intoxication, passion, and fornication. While these principles overlap somewhat with the powers of Balath, it is in the Airy signs where we find more pertinent concurrences. Of these, the third, Sol-governed decan of Gemini is perhaps the most relevant due to Balath's strong accordance with the celestial influences of Mercury. Agrippa associated this decan with forgetfulness, wrath, scurrilities, and unprofitable words, all of which relate to the insensibility and ignorance that Balath can subject her target to. This intellectual incapacitation of the third decan of Gemini relates to the confounding effects the Sun has on Mercury when they are in close proximity to each other as discussed in the analysis of the Eastern spirit Star. This is not the sole factor at play, however, as all three of the cadent decans in the

triplicity of Air feature debilitations, with that of Aquarius being associated with “expressing insolence and impudence.”

Another of Balath's malefic qualities is reflected in the sixth Lunar Mansion, Al Han'ah, positioned between 4°17' and 17°08' Gemini, which hinders the operations of physicians and concurs with her ability to cause sickness. More benefic, however, are its uses in talismans that can be used to bring love, which coincide with Balath's ability to bring love and dignity to the conjurer. Sidereally, this manzil begins with the fixed star Alhena, situated in the left foot of Pollux at 9°21' Cancer. Elsbeth Ebertin associates this star with an interest in the sciences,²⁰ which is in accord with Balath's ability to teach all seven liberal sciences, while Vivian Robson connects it with good health and riches when with the Moon and benefits from the opposite sex when positioned with Mercury.²¹ As is the case with Gordonsor, Mercury appears to be the planet with which Balath's powers have a great deal of overlap due to her ability to carry one speedily from one place to another, which her connections with the sign of Gemini confirm. Other manzils resonant within the triplicity of Air are the twenty-fifth, Al Sa'd al Ahbiyah, between 8°34' and 21°25' Aquarius, which “hastens messengers” and “hinders the actions of the body,” and the twenty-sixth, Al Fargh al-Mukdim, between 21°25' Aquarius and 4°17' Pisces, which is used to produce talismans that bring love and favor.

For these reasons, she may be best utilized when Mercury is in the cadent decans of Libra, Gemini, and Aquarius or when the Moon is in aspect to Mercury from those places between sunset and midnight during the day and hours of Mercury when the Airy signs are on the Descendant. Balath's aspects relating to love and dignity are especially potent in Gemini due to the Greater Key of Solomon's statement that it brings love and favor when it is waxing there.²² In concordance with this, the Moon's transit through the sixth Lunar Mansion can be utilized to create a talisman designed to bring love, while her ability to cause sickness concurs with that manzil's negative influence over “the operation of the physician.” As discussed above, the twenty-fifth and twenty-sixth manzils are also pertinent and appear to emphasize the importance of Aquarius and the Airy triplicity that this spirit is aligned with.

MISTALAS

The second Prince under the King of the West is Mistalas, who is also called Stolas and Distolas. He comes as a night raven and teaches witchcraft, necromancy, astronomy, and the virtues of herbs and precious stones. He can also appear in a beautiful form and grant his conjurer a horse that can bear him a hundred, two hundred, or three hundred leagues in an hour.

The name Stolas appears to be a truncation of this spirit's name in the *Livre des Esperitz*, Distolas, which may be a conjunction of the Latin words *dis*, meaning “wealth,” and *tollo* or *tollas*, meaning “destroy,” “lift up,” and “steal.” The aspect of the word *tollo* relating to theft can be seen as the hoarding of treasures in the underworld, whose ruler, Hades, became known as Pluto in Roman religion, which has its roots in the Greek word Πλούτων (*Plouton*), meaning “wealth.” The alternative meanings of *tollas*, “destroy” and “lift up,” may relate to this spirit's mastery over the loss of wealth as well as the raising up of treasures from the earth.

The mutation of the name Distolas to Mistalas in the *Book of Offices* may be a simple error of transmission from one text to another, though the possible Latin root *mistes*, meaning “initiate,” may be considered due to Stolas's ability to teach of astronomy, necromancy, and witchcraft. The combination of these three forms of knowledge from a single underworld spirit reveals the direct relationship between the celestial and chthonic realms in magic, while his teaching of precious herbs and stones reveals the essential sympathies between the stars and planets and the herbs and stones of the earth found in works such as the *Picatrix* and the *Book of Hermes on the Fifteen Fixed Stars*.^{[23](#)}

A truncation of the name Mistalas, Mistal, appears as one of the ten names spoken into a boy's ear to make spirits appear in a basin of water in the divinatory experiment *The True Art of the Basin* in clm 849. Although this name does not appear in that manuscript's experiments revealing how one may obtain a magical horse, the *Livre des Esperitz*'s declaration that Distolas can bring such a thing puts him in the order of spirits that can grant astral visions and travels. The Rawlinson manuscript provides an entertaining account of such a journey, in which the rider traveled from

Alexandria to India—a distance of about a thousand leagues—in the space of an hour. While there, he enjoyed the pleasures of many women who left him in such a state of sin that he was unable to return on the horse as it would only carry someone who was in a state of grace, which it took the conjurer four months to obtain.

While Distolas's appearance in the *Livre des Esperitz* is described only as being beautiful, his appearance as Mistalas and Stolas in the *Book of Offices*, *Pseudomonarchia Daemonum*, and *Lemegeton* is that of a night raven. As well as being a generic term for all nocturnal birds, in German folklore the night raven, or *Nachtkrapp*, was a bugbear used to frighten children to go to bed; and if they didn't, the *Nachtkrapp* would force its way into their room and steal them away to its lair where it would tear off their limbs one by one before eating them. This particular manifestation of a supernatural raven as the bringer of death has its roots in the *Valravne* of Danish folklore, which Jacob Grimm believed to be the descendants of the trolls of Scandinavian legend.

Valravne, which were sometimes large and humanoid and sometimes half-wolf and half-raven,²⁴ have probable origins in the mythology of *Óðinn* and were said to be ravens who had feasted on the flesh of a king who had fallen in battle. Whichever of these birds ate the king's heart was supposed to be granted great knowledge and magical powers, which they used to try to lead people astray. Other accounts, which have likely connections with the folklore of the vampire, stated that *Valravne* were lost souls who could find redemption only by drinking the blood of a child. This also reveals the likely basis of them being seen as stealers of children in Germany, which reflect the tales of fairy abductions found in European lore.

Due to his appearance as a night raven who teaches witchcraft and necromancy, Mistalas displays celestial influences that are predominantly Saturnian, though his knowledge of astronomy suggests Mercurial traits and his beautiful form suggests a Solar influence. The overlap of Mercury and Saturn in the signs of Air is best demonstrated in the second decan of Aquarius, which sees the influences of the sign ruler Saturn and the decan ruler Mercury at play with each other. This is a decan of the intellect and overlaps with the twenty-fifth Lunar Mansion *Al Sa'd al Ahbiyah*, set between 8°34' and 21°25' Aquarius, which “hastens messengers.”

Although all of the Mercurial decan of Saturn-ruled Aquarius falls within the boundaries of this manzil, the fact that Al Sa'd al Ahbiyah receives the influence of all three of the Aquarian decans may account for the swiftness of the magical mount he provides, as—like the sign of Cancer—these decans are governed by the three fastest planets: Venus, Mercury, and Luna. The great speeds such a horse can run at also concurs with the *Fourth Book of Occult Philosophy's* statement that the spirits of the Moon give extra speed to horses,^{[25](#)} which suggest that Mistalas is also of Lunar nature. Another connection to the powers of the Moon worthy of consideration here is the possible numerological cipher apparent in the three speeds the horse he grants can reach, which equate to approximately three hundred, six hundred, and nine hundred miles per hour. These numbers point us toward a Qabalistic expression of the Lunar number 369, of which more has been written in the entries for the spirits Paymon and Asmoday.

These considerations suggest that Mistalas can be worked with to greater effect when Saturn is in Aquarius, when Mercury is in the second decan of that sign, or when the Moon is transiting those planets from Aquarius between the hours of dusk and midnight during the days and hours of Luna, Mercury, and Saturn, especially if Aquarius is on the Descendant. However, due to the Lunar factors expressed in his being, the twenty-fifth manzil Al Sa'd al Ahbiyah may be the most pertinent to works involving this spirit, due to its great influence over matters requiring swiftness.

LECHER

The first Duke under Paymon is Lecher, who is also called Alloces and Alocer. He comes as a knight riding upon a great horse and his face is that of a red lion with flaming eyes. He speaks with a loud voice that is hoarse and sad, teaches of astronomy and the liberal sciences, and can bring the conjurer friendships and good familiars.

The Fiery, leonine, Marsian nature of Lecher's physical appearance reveals a strong similarity to that of the jinn chieftain Malik Al Ahmar, “the Red King,” who appears as a giant warrior of the underworld with sparks of fire for his eyes. Like his father, the underworld god Al-Muharriq, Al-Ahmar is associated with the lion, having one for his mount, and also has a violent, warlike reputation that is symbolized by his carrying a sword in one hand and a severed head in the other. This appearance is also comparable with the Afarit of Arabian lore, who were wrathful, winged titans with the forelegs of a lion and eyes like burning coals, which included a third eye in the center of their foreheads that was like that of a lynx from which sparks of fire flowed.

Elements of the name of Al-Ahmar, meaning “The Great,” may also have relevance to the alternative name his spirit bears in the *Pseudomonarchia Daemonum*, Alocer, due to its phonological similarity to the Arabic *الآخر* (*Al-Akmar*), which has numerous meanings including “The Last,” “The Utmost,” and “The Great.” While Arabic origins appear plausible, possibilities with regards to the name Alocer are also traceable through the etymology of the name Lecher, which has its origins in the Hebrew *לחש* (*lechesh*), meaning “spell,” “whisper,” or “murmur.” Semantically, this name reflects the low muttering or “groaning” intrinsic to the incantations of the Goës and is also evident in the name of the spirit Murmur.

A spirit with a very similar form and function to Lecher is the Northern Marquis Muryell, who comes in the form of a white lion riding a strong horse. Like Lecher, Muryell teaches of matters relating to the stars and brings friendships and may therefore be seen as a potential “twin” of Lecher. While Muryell's Northern nature connects him to the second decan of Cancer and the Lunar Mansions of Cancer and Leo, however, the

Western attributions of the three decans of the Airy sign of Gemini are more resonant with the person of Lecher. These attributions are assigned to him due to Gemini's ascendant, Jupiterian decan being associated with knowledge of the sciences; its succedent, Marsian decan being associated with his appearance as a soldier on a large horse with red coloring and fiery eyes; and its cadent, Solar decan being associated with his leonine features and the emotion of anger, which further relates to the wrathful nature of his potential Afarit cognate, Malik Al Ahmar. The celestial bridge between the Geminian Lecher and his Cancerian twin Muryell is also apparent in the Lunar Mansion Lecher is connected with, Al Dhira, which lies between 17°08' Gemini and 0° Cancer and, like the effects of a waxing Moon in Gemini, relates to the gaining of friendship.

These astrological considerations inform us that Lecher can be worked with to greater effect when Jupiter, Mars, Sol, or Mercury is in its respective place in Gemini or when the Moon is transiting those planets from that place—especially during its waxing phase when in Gemini—between the hours of dusk and midnight during those planets' days and hours when Gemini is on the Descendant. Additionally, the Moon's passage through the seventh Lunar Mansion bears significance to Lecher should gains in friendship be sought.

ZAGAYNE

The fourth King and first President under the King of the West is Zagayne, who is also called Zagan, Zagam, Zagon, and Bagan and comes in the form of a bull with griffon's wings. He grants wisdom and is a master of the arts of transmutation, being able to turn earth into any kind of metal, any kind of metal into coins of the land, oil and wine into water, water and blood into oil or wine, and a fool into a wise man.

The similarities between Zagayne, who appears as the forty-seventh spirit of the *Pseudomonarchia Daemonum* under the name Zagan, and Haagenti,²⁶ the forty-eighth spirit of the *Lemegeton*, are so profound that they could be considered either as identical twins or as the duplication of a single spirit. Their parity not only is evident in their physical appearances and powers being virtually identical and their names being phonologically similar but is also implicitly alluded to in Weyer's entry for Haagenti, which states “he commandeth as manie legions as *Zagan*” rather than simply stating that he rules thirty-three legions. Additionally, Zagan's appearance as the forty-seventh spirit in the *Pseudomonarchia Daemonum* and Haagenti's appearance as the forty-eighth spirit in the *Lemegeton* may have been an acknowledgment by the *Lemegeton*'s author that they should be considered together. To add further mystique to this apparent twinship is the fact that Zagayne is the second spirit in a row among the spirits of the West to have a very closely related spirit in the spirits of the North, with his predecessor, Lecher, being a close emanatory relative of Muryell.

A possible reason for the twinning of this particular pair of spirits can be found in their physical descriptions, which firmly match those of the Lumasi, the guardian spirits of the cities and palaces of Mesopotamia, who commonly took the form of a lion or a bull with an eagle's wings and a human head. In the description of Zagayne, all four of these creatures are present due to his wings being those of a griffon, which is a hybridization of an eagle and a lion. Of the most famed Lumasi are those that stand in pairs—as they once did in Assyria—in the British Museum in London and the Louvre in Paris, which were all excavated from the site of the palace of Sargon II in Khorsabad in northern Iraq. It is in the name of that king where we also find a possible key to the name Zagan due to its

phonological similarity. Sargon is derived from the Akkadian *Šarru-ukīn*, meaning “true king,” which originated in the person of Sargon the Elder, the prototype of deified kingship among the Akkadians, who is a fitting model for the name of a king such as Zagayne. Some other interesting etymological possibilities that can be considered alongside this are the Hebrew words סָגָן (*sagan*), meaning “lieutenant” or “assistant,” and—perhaps most significantly of all considering his twinship with Haagenti/Vriall—זָוָג (*zug*), which means “pair,” “twosome,” or “dyad.” Considering the potential importance of the concept of the syzygy that the current work seeks to elucidate, it is significant to note that the word גָּז originally derives from the Greek ζεύγος (*zeugos*), meaning “to join together,” and also forms the root of the word ζευγαρώνω (*zeugarono*), which refers to the act of copulation.

Despite the Lumasi's primary tutelary function, Zagayne's powers are almost exclusively based around the principle of transmutation. Through him, this power mainly manifests in the turning of earth or ore into metals and the subsequent transformation of those metals into money, which in real terms shows Zagan's knowledge of the scientific process of changing one substance to another through mining, smelting, and minting, by which the essence of the earth is transformed into the essence of wealth. As well as mirroring the knowledge “of metals of the earth and the art of working them” taught by Azazel in the Book of Enoch, this ability also expresses the connection between metallurgy and magic as expressed in the functions of the dactyls and telchines of Greek mythology, as well as the ancient view that the underworld was a domain stuffed full of treasures.

The second aspect of transmutation apparent in his powers is that of converting liquids—changing wine into water and water and blood into wine, which both reflect and reverse Christ's transformation of water into wine at the wedding at Cana. Another interconnection between water and blood also appears in Exodus 7, where Moses, in his magical assault against the pharaoh and his magicians, turned the waters of the Nile into blood in order to bring the land to drought and ruin. In both of these instances, the alteration of one substance into another represents divine power, and it is by such that the transubstantiation of the Catholic Mass takes place. The reversal of these qualities is expressed by Zagayne, who, as well as being able to mimic the miracle at Cana, can also reverse it by turning wine back into water. Likewise, the undoing of the sacred mystery

of the Mass by turning blood into wine reveals an ability to both mimic and counteract the powers of the Judeo-Christian god. Beyond this, the connection between wine and the sacred intoxication endemic to the mystery cults Orpheus, Dionysus, and Bacchus is alluded to, of which more is written in the entries for the spirits Barbais and Othey.

The third aspect of transmutation present in the powers of Zagayne is being able to turn a fool into a wise man. This signifies his role as an initiator of spiritual and intellectual development who instigates internal change by assisting one's knowledge and wisdom to develop in accordance with the requirements for attaining Gnosis. In totality, these three forms of transmutation represent the practical, miraculous, and noetic nodes of power inherent to this spirit and his spiritual twin Vriall, each of which results in the alchemical manipulation of either spiritual or material substance from one fixed state to another. Through this understanding, the examples given regarding what substances they are capable of transforming are most likely only very limited expressions of their true capabilities.

In astrology, these transmutational qualities are reflected in the "vicissitudes" associated with the Ninth House, which is associated with Jupiter and the Western sign of Sagittarius, which, as the sign of Mutable Fire, is known for its ability to change one thing into another. Notably, this sign also correlates with the Art trump of Lady Frieda Harris and Aleister Crowley's Thoth Tarot, which symbolizes the completion of the same alchemical processes that are hinted toward in Zagayne's description.

This being the case, this spirit's powers may be in their fullest when the Sun or Mercury is transiting the ascendant decan of Sagittarius under the usual conditions suggested for the spirits of the Western Quarter, with the Moon's transit there also being acceptable if it forms a sextile, trine, square, or opposite aspect to Mercury or the Sun. Because of its association with wisdom, the first decan of Gemini may also be considered relevant to Zagayne, with the oppositional aspect it forms to the first decan of Sagittarius being activated to great effect when the Moon is full or in opposition to Mercury in the first decans of Sagittarius or Gemini.

CALEOS

The second Duke and first Earl under the King of the West is Caleos, who is also called Sallos, Saleos, and Zaleos. He comes as a handsome and gallant knight wearing two crowns and riding peaceably upon a crocodile, has knowledge of infinite treasures, brings women the love of men and men the love of women, and is likely to be untruthful in his answers unless he is sufficiently constrained.

The names Caleos, Saleos, Zaleos, and Sallos are likely to have their roots in the Greek word *σάλος* (*salos*), meaning “tumult,” “stir,” or “agitation.” Although Weyer's rather truncated and enigmatic description of Zaleos in the *Pseudomonarchia Daemonum* has an air of redaction to it, when it is considered that the Book of Offices name Caleos is a near-anagram of Lecher's alias Alloces,²⁷ the possibility of a close relationship between the two becomes apparent. Although they are rather different in terms of their powers, the fact that these two spirits also appear next to each other in the *Pseudomonarchia Daemonum* demonstrates the potentiality of a relationship even further, as do their appearances in the forms of mounted warriors and their connections to the three decans of Gemini and the seventh Lunar Mansion.

Of the decans of Gemini, the first is relevant to Caleos due to it being governed by the benefic Jupiter, who matches his peaceable nature. This trait gives him the same “mildness” as that found in another spirit who rides a crocodile, Agaros, the first Duke of the Eastern Quarter. This concurrence suggests that having a crocodile as a mount, despite its vicious and predatory nature, is a cipher that denotes an entity of an affable or passive demeanor that is capable of taming violent or aggressive instincts. Being of the Eastern Quarter, Agaros—like the spirits associated with the signs of Air—also has attributions consistent with the sign of Gemini, as can be seen in its influence over self-expression and mental capabilities concurring with his ability to teach languages. The second decan of Gemini, meanwhile, is relevant to the person of Caleos due to its malefic, Marsian association being linked to dishonesty and trickery, which are apparent in Caleos's description as a mounted warrior who is fundamentally deceitful unless he is constrained in the correct manner. The

third Geminian decan is governed by the Sun, the influence of which is notable in Caleos's knowledge of infinite treasures, his handsome appearance and gallantry, his riding upon a crocodile,²⁸ and his joint rank as a King and President,²⁹ which is concordant with the Solar-Mercurial nature of this decan.

Also noteworthy are the influences that the seventh Lunar Mansion, Al Dhira, which is positioned between 17°08' Gemini and 0° Cancer, has on the spirits Caleos and Lecher in the West and Agaros in the East. With Agaros, this decan resonates with his abilities to win the favor of others or destroy magistracies; with Caleos it resonates with success in obtaining lovers; and with Lecher it resonates with the gaining of friendships. As far as the close relationship between Caleos and Lecher is concerned, these factors demonstrate that they share a significant amount of the same celestial influences but are not twinned with one another in the same way that spirits such as Zagayne and Vriall or Lecher and Muryell are.

These astrological considerations suggest that Caleos can be worked with to greater effect when Jupiter, Mars, or Sol is in its respective decans of Gemini, when Mercury transits any part of that sign, or when the Moon is transiting those planets from those decans—especially during its waxing phase—between the hours of dusk and midnight during those planets' days and hours when Gemini is on the Descendant. Additionally, the Moon's passage through the seventh Lunar Mansion bears significance to Caleos due to its influence over matters relating to love.

CAGYNE

The first Marquis under the King of the West is Cagyne. He appears as a small, pale horse or ass whose voice is hoarse when he takes human form and is also called Samigina, Sogan, Sogom, Gamigin, and Cogin. He grants wisdom and knowledge of the liberal sciences, particularly mathematics and philosophy, and brings forth the souls of those who died at sea or are afflicted in purgatory, making them appear in an Airy body in which they will answer the conjurer's questions.

Cagyne's appearance as a pale horse, the mount ridden by Death, accords well with the power he has over the departed souls that dwell in intermediary states. Beyond the specifically Catholic concept of Purgatory, where the dead are purified through suffering, the dead Cagyne has power over include those who were lost at sea, which we may assume did not receive appropriate burial rites and so became beings equivalent to the larvae or lemures of the old Roman religion.³⁰ Considering this spirit's power over such souls, the connection between the arts of the Goës and the lamentations of funeral rites that can guide the dead to the underworld or raise them back to life again³¹ appears to be embodied in him. Cementing this connection is the likely etymology of the name Cagyne in the Greek *σαγήνη* (*sagene*), meaning “charm,” “entrancement,” and “fascination,” which is semantically linked to the word *γοητεία* (*goetia*), which can also be understood as meaning “charm,” “fascination,” “spell,” “sorcery,” and “witchery.” Other spirits whose names form such cognates to the arts of the Goës are the spirits Lecher, whose name derives from the Hebrew *לחש* (*lechesh*), meaning “spell,” “whisper,” or “murmur,” and, unsurprisingly, the Lemegeton spirit Murmur,³² who, like Cagyne, constrains the souls of the dead and teaches the art of philosophy.

Although Murmur's physical manifestation in the *Pseudomonarchia Daemonum* and Lemegeton—which is that of a soldier wearing a duke's crown and riding a griffon—differs from that of Cagyne, his alter ego Saranyt in the *Book of Offices* appears as an ass with a woman's face and so bears a degree of resemblance to Cagyne's appearance as a pale horse or ass. This similarity becomes uncanny when it is further considered that, like Cagyne, Saranyt can also teach philosophy and the seven liberal

sciences and can “raise and constrain the souls of the dead, making them take their former shapes before the magician to answer any questions that may be desired to be put to them.” As with many of the other pairings of spirits evident between the spirits of the West and the North, these essential connections between Cagyne and Saranyt may be seen as evidence that many of these “twinned” spirits represent male-female syzygies. In the case of Cagyne and Saranyt, this is alluded to in Saranyt being described as having a woman's face, whereas Cagyne, with no female form described, may be assumed to be male. Coming under the rule of the Northern King, Egin, Saranyt's obvious Mercurial connections are attributable to the second decan of Cancer, though with Cagyne coming under Paymon in the West, this planetary energy can be attributed to the sign of Gemini. This sign is notable for its association with twins, which the Western Quarter has several examples of with Lecher, Zagayne, and Cagyne all appearing to be twinned with Muryell and Vriall with Saranyt in the Northern Quarter.

The most significant celestial factors related to the person of Saranyt lie in the transits of Jupiter and Mercury through the first decan of Gemini due to the psychopompic, mathematical, and scientific aspects of Mercury being combined with the wisdom and philosophical knowledge of Jupiter, who governs that decan. With the souls he brings from the underworld being those who have died at sea, and therefore suffered a violent or unnatural death, the malefic powers of Mars and the Watery and Western sign of Scorpio are also resonant due to the Key of Solomon's statement that works of necromancy that summon souls that died a violent death should be performed through the auspices of Mars. The first decan of Scorpio, which is also governed by Mars, is especially connected to death by violence and further coordinates with the elemental designation assigned to Cagyne's partner spirit Saranyt, who is aligned with that decan due to her being under the rulership of the King of Elemental Water. The mingling of the energies of Mars and Mercury also takes effect in the second decan of Gemini, which shares many of the malefic traits, including deception, dishonesty, and trickery, of the ascendant decan of Scorpio.

Cagyne can therefore be worked with to greater effect when Jupiter or Mars is in its respective decans of Gemini, when Mercury transits any part of that sign, when Mars is in the first decan of Scorpio, or when the Moon

is aspecting those planets while transiting the decans that are appropriate to the effects desired. The recommended times to perform such works are between the hours of dusk and midnight during the days and hours of Mars, Mercury, or Jupiter when Gemini or Scorpio are on the Descendant. In addition to these planetary and decanate placements, Cagyne may also be worked with to greater effect when the Moon is transiting the fifth Lunar Mansion Al Hakah between 21°25' Taurus and 4°17' Gemini, due to its overlapping the first decan of Gemini and having influence over the instruction of scholars. When the Moon transits the Taurean part of this manzil, Cagyne may also be worked with in his necromantic aspects due to the Greater Key of Solomon's statement that works of necromancy are to be performed when the Moon is in a Terrestrial sign.

SUCHAY

The third Prince under the King of the West is Suchay, who is also called Sucax, Ducay, Bitur, Bitru, Sitri, Syrtroy, Sydragosam, Dam, and Fewrayn. She appears with the face of a leopard and the wings of a griffon, but when she takes human form she is very beautiful with a fair face. She enflames men with love for women—especially widows—whose secrets she discloses, laughing at them and mocking them and making them appear or dance in the nude while stirring their love for men. She can bring gold or silver or anything else that one desires, can carry a person a short distance from one place to another, can teach all manner of languages, and can make a person languish or die.

One of the three names attributed to Suchay in the *Livre des Esperitz*, Dam, is a variation of the Old French *dame*, meaning “lady” or “mother,” which diverged into the alternative spelling *dam* by the sixteenth century in order to express the difference between a human mother and an animal mother. This bestial quality is expressed in her form as a leopard, which in the opening Canto of Dante's *Inferno* represented malicious and fraudulent characteristics. The leonine qualities of the leopard, which in antiquity was believed to be a hybrid of a lion and a panther, is embellished with the wings of a griffon, which represent the mingled symbolism of the lion and the eagle coming together in the elements of Fire and Air, or as a Solar creature with an emphasized underworld aspect. As the name Dam appears only in a French language spirit list, it is possible that this name was given as a Francophone play on the Hebrew word דָּם (*dam*), meaning “blood.” In the early Semitic kingdom of Eblu in ancient Syria, this word formed the root of the name of the deity Damu,³³ who survived into pre-Islamic Arabian myth as the flesh-eating ogress ad-Dāmi, who stalked the borders of civilization at night, giving her kinship with the terrible, wilderness-dwelling Lilitu of Semitic lore.

The other linguistic expressions of this spirit's many names reveal further elaborations of her character. Suchay, for instance, may have its roots in the Hebrew סְחַי (*suchay*), meaning “filth,” which ties in with the notion of the Shedim and Lilitu being “unclean spirits.” A variation of this name, Ducay, appears in the *Livre des Esperitz* as a clear duplicate of Dam

due to her having the same powers over languages and women and may be derived linguistically from the Hebrew root דחַי (*duhay*), meaning “rejection” or “downfall.” The associations expected of a religion denouncing “fallen angels” in such ways continue with some of the possible roots of the name Sitri, which include שט (*shut*), meaning “apostate,” “rebel,” and סט (*sit*), “evil deed,” “sin,” though considering her ability to reveal the secrets of women, the word סתר (*sitar*) for “secret” is also relevant. Adding a Greek element to the linguistic possibilities behind the name Sitri is the word σιτάρι (*sitari*), “wheat,” which may suggest a symbolic relation to Demeter's role as a goddess with associations with the harvest, the underworld, and the personal and seasonal cycles of life and death. The associations with fertility and sexuality apparent in her may also be referred to in the Book of Offices name Fewrayn she goes by, as this appears to derive from the Hebrew פֶּרִיָּו (*feryon*), meaning “fertile” or “fruitful.” It is from this version of this spirit that the Mercurial trait of understanding languages comes, which assists us to correctly identify Fewrayn as an alias of Ducay from the *Livre des Esperitz*, as she also demonstrates this ability.

The name Sitri also bears a resemblance to the names the Egyptians and Hephaistio's *Apotelesmatics* expressed for the second decan of the Lunar and feminine sign of Cancer, which were Syth and Sit. The image of this decan in Liber Hermetis is resonant with the description of Sitri, being that of a winged woman with the head of Isis and the body of a vulture, while its image in the Picatrix and the *Three Books of Occult Philosophy* is that of a beautiful woman wreathed in myrtle. Further resonances with her character are apparent in this decan's powers, which, according to Agrippa, include bringing wealth and the love of women. Other astrological similarities to her functions can also be found in the ninth Lunar Mansion Al Tarf, which sits between 12°51' and 25°42' Cancer—thus neatly overlapping the Mercurial second decan of that sign—which is used to create a talisman that causes infirmities and corresponds with this spirit's abilities to cause one to languish or die.

As a spirit with power over disease, which is a long-attested attribution of both the wilderness Shedim and the daemons of the decans, it is also possible that Sitri also has the ability to cure or prevent illnesses as well as cause them. An interesting reflection of her ability to do this is found in Chapter Eighteen of the third book of the French *Manuscript of Arsenal*

(MSA) version of the Sacred Magic of Abramelin. This square features the word SITUR—an apparent mixing of the names Sitri (which also appears in the square) and her second alias in the *Livre des Esperitz*, Bitur³⁴—within it and helps to heal diverse maladies.

S	I	T	U	R
I	R	A	P	E
T	A	R	A	G
U	P	A	L	A
R	E	G	A	N

Figure 39. Abramelin Square that heals diverse maladies.

The precise disease this square has power over is dropsy, an archaic term for an edema, a condition that leads to the swelling of soft tissues due to the accumulation of excess water. In astrological terms, Suchay's potential power over water-based diseases such as this is logical if, as a Western spirit, she has her origins in the Solar second decan of the Watery sign of Scorpio. Fittingly, Agrippa associated this decan with the “shamelessness” required to dance naked in front of people, and it is also linked by elemental triplicity to the aforementioned Mercurial decan of Cancer in the North.

It is not only the second decan of Scorpio where this spirit finds her celestial resonance, as the associations of the first decan of that sign with beauty, deception, and destruction and the associations of its third decan with passion and fornication are also relevant to her. While she comes from the West, the strength of her associations with Scorpio naturally resonates with the Cancerian decan mentioned above as well as the Marsian third decan of Pisces, which is associated with fornication and surrounding oneself with women. In the triplicity of Air, she also possesses the same qualities found in the third decan of Libra, which influences matters of “impious desire,” the third decan of Aquarius, which brings “disclosure” and “shamelessness,” and the second decan of Gemini, which influences matters of dishonesty, trickery, and infamy.

Her predominant traits reveal her main planetary influences to be those of Mars, Venus, and Mercury, and it is the transits of these planets through the Airy, Watery, and Western decans of Libra, Aquarius, Gemini, and

Scorpio mentioned above that are most relevant to her. Also important are the times when the Moon forms aspects with those planets from those decans, especially trines formed with Mercury in Cancer and Mars in Pisces—during the days and hours of those planets when Libra, Aquarius, Gemini, or Scorpio is on the Descendant. In addition to these aspects, other significant positions are the twenty-fifth Lunar Mansion, Al Sa'd al Ahbiyah, between 8°34' and 21°25' Aquarius, which destroys enemies and hinders the actions of the body, and the sixth Lunar Mansion, Al Han'ah, between 4°17' and 17°08' Gemini, which hinders the operations of the physician and can be used to create talismans that bring love.

RYALL

The third Duke under the King of the West is Ryall, who is also called Uvall, Vuall, Vaal, Voval, and Wal. At first, he appears as a mighty dromedary who speaks sadly, but then he puts on a human shape at the conjurer's command in which he speaks imperfect Egyptian. He procures the love of women, causes love between friends and foes, resolves all doubts, gives lordships, dignities, and good grace to all people, and can tell of all things past, present, and future.

The name Ryall appears to be derived from that of the underworld angel Uriel³⁵ with the interrelated “u's,” “v's,” and “w's” apparent in his many pseudonyms being suggestive of the letter dropped from the beginning of that name. Despite his largely benign traits, the possible etymology of his alias Voval is found in the Hebrew ועויל (*va'avol*), meaning “wickedness,” the Latin *voveo*, meaning “to wish for” or “desire,” or a polylinguistic conjunction of both of these words into a single name. Clues to his identity can be found in his *Livre des Esperitz* name Vaal, which Jean Patrice Boudet suggests to be an alias of Balam.³⁶ A possible reason for this is the phonetic proximity of the Greek β and the Hebrew ב with the Roman letter “v,” as is also seen in the dual appearance of Baall in the *Livre des Esperitz* as both Beal³⁷ and Veal. In the case of Ryall, the alias Vaal similarly reflects this mutation with it bearing an obvious connection to the name Baal. If Boudet's position is correct, the aspect of the particular Baalim he represents, Balam, is that which relates to his possible position as the attendant servant of Paymon, which is alluded to in the form of a dromedary that he takes.³⁸ With Paymon sitting upon such a creature, there is another suggestion of a principle similar to the Vedic concept of the vahana—in which a major deity is borne by an animal representing an inferior or local god—present in this relationship.

Vaal's alias Wal in the *Pseudomonarchia Daemonum* leads us to another etymology worth considering due to its similarity to the term *Wāli* associated with Arabian paganism. The Wāli were the objects of Bedouin ancestor cults who took the form of wooden, stone, or metal idols that were petitioned on hilltops for the bringing of rain, the well-being of the tribe, the continuation of lineages, and wealth. Although the general

meaning of the word is “custodian” or “helper,” it also denotes a governor of a province in the Arabic language,³⁹ which forges a linguistic connection to the term *Ba'li* (which can be equated to the word *Ba'al*), meaning “Lord” or “Master.” In Islam, the spiritual concept of the Wāli survives in the veneration of holy men with divine powers who are commonly heralded as saints or “friends of God.” Therefore, before and after the coming of Islam, the Wāli can be seen as the focal point of cultic practices that venerate the sacred dead in ways that reflect the Ugaritic practices of devotion to the Rephaim, the ancient dead, and the Malkim, the recent dead, who were collectively known as *ilanu* or “gods.”

Similar cultic practices also appeared among the ancient Hebrews in the veneration of Teraphim—idols of household gods—which, according to Sopher ha-Jasher⁴⁰ and Targum pseudo-Jonathan's interpretation of Genesis 31,⁴¹ were constructed from the heads of slaughtered firstborn adult male humans, which were then shaved, salted, and spiced before a golden plate was placed under their tongues on which magical words were engraved to enable them to talk to people through a form of necromantic divination. While the origins of the term *Teraphim* remains uncertain, the context of its use—like that of the Wāli and the Rephaim—is synonymous with the term *ilanu*. In the case of the Teraphim, this context is verified in the legalistic Mesopotamian *Nuzi Texts*, which view them as sacred heirlooms in the same way that they represent the traditions of heredity laid out in Genesis 31, in which Rachel stole her father's household gods in order to secure her inheritance. With the ownership of the Teraphim being an important matter in the politics of familial inheritance, it is reasonable to assume that there was an element of ancestor worship involved in their veneration.

Despite their later prohibition among the people of Israel, activities based around communicating with the sacred dead are left surprisingly intact in the Old Testament, with the account of Saul's consultation with the Witch of Endor⁴² being a primary example. In this passage, the Hebrew cognate of the *ilanu*, the *elohim*, are cited as rising out of the ground, which is a strong clue that the dead were no less deified in Judah than they were in Canaan. Aspects of such activity among the ancient Hebrews can also be garnered by examining other behaviors proscribed by the laws of the Deuteronomists, which include leaving offerings for the

dead, shaving the head, and practicing ritual self-laceration as forms of mourning, all of which are either referenced in passing or strictly forbidden in Jeremiah 16:5–6, Ezekiel 43:7–9, and Deuteronomy 26:14. The veneration of the dead was also condemned with great frequency in the Book of Isaiah—a significant mouthpiece for the Deuteronomists—which references such practices negatively in 8:19, 19:3, 28:15–19, and 29:4, possibly because of the threat their popularity posed to the emerging cult of monotheistic Yahwism they were nurturing.⁴³

As discussed in the examination of the spirits Paymon and Gremory, spirits mounted on camels are of a Venusian nature and, despite being without a rider, Ryall's ability to procure the love of women has a strong connection to this planet and concurs with the fornication and passion associated with the third decan of Scorpio, which is governed by Venus. Venus is also debilitated in this decan, however, which may feasibly account for the dromedary's sad tone when it speaks. The other planet this spirit can be associated with, Mercury, is better placed, however, with the ability to “resolve all doubts” reflecting the “understanding, meekness, modesty, liberty and good manners” that Agrippa attributes to the second decan of Aquarius, which is governed by Mercury in his exaltation. His ability to grant knowledge of the past, present, and future can also be considered a Mercurial attribution due to that planet's association with divination, though it is also linked to Sol, whose influence can be seen in Ryall's abilities to “give lordships, dignities and good grace to all people.”

These celestial influences can be used to enhance works performed with Ryall when Venus is present in the third decan of Scorpio, Mercury is in the second decan of Aquarius, or the Sun is in either of those decans, especially if in close enough proximity to those planets for them to be considered Cazimi.⁴⁴ If those planets are combust with the Sun, however,⁴⁵ it will be to their detriment, as can be seen by the fact that Ryall speaks Egyptian poorly, which represents Mercury's communication skills being afflicted by his joint Solar-Mercurial nature when they overlap too closely.⁴⁶ As is always the case with sublunar spirits, the position of the Moon in these decans when forming aspects with these planets is also considered important, with the relevant conditions being best between dusk and midnight in the hours and days of Sol, Mercury, and Venus when the signs of Scorpio, Gemini, and Aquarius are setting, depending on

which magical effects are desired. Also relevant to the travels of the Moon are the seventh Lunar Mansion between 17°08' Gemini and 0° Cancer, which has a predominantly Solar-Mercurial nature and aligns with Ryall's ability to bring love and friendship, the fifteenth, between 0° and 12°51' Libra, which can be used to attract friendship and goodwill, and the twenty-sixth, between 21°25' Aquarius and 4°17' Pisces, which can be used to bring love and favor.

ZAYME

The second Earl under the King of the West is Zayme, who appears in the form of a raven or crow and is also called Raum, Raim, Rau, Raym, and Kayne. He counsels people to steal and can bring money or treasures from any place, including the houses of kings, and will take what he steals to whatever place he is commanded to. He can reveal the locations of and destroy castles and cities, can cause ruin to the dignities of men, can cause love between friends and foes, and can tell of all things past, present, and future.

While the name of the other corvid under the King of the West, Mistalas, suggests acts of theft through its connection to the word *tollas*, those acts are made a reality in Zayme, whose main functions center around theft, espionage, and sabotage. His name in the Book of Offices list that places him under the banner of Paymon is difficult to find an origin for, with the Arabic زعيم (*zaim*), “leader,” being the closest match, but lacking any meaningful context. The cognates Raum and Kayne, however, are less challenging, with names such as Raum and Raim bearing similarities to the Hebrew ראים (*raim*), meaning “visions” or “mirrors,” which may provide a clue about the practical methods we can employ to gain knowledge of—or even assume magical control over—distant or hidden situations, which in this spirit's various descriptions are symbolized in the forms of castles and cities which can be destroyed after their locations have been revealed.

Another meaningful etymological root is revealed via the name Kayne, which is derived from the name of the biblical Qayin or Cain. The connections between Qayin and the raven are evident in Talmudic and Islamic lore in which Qayin either gets the inspiration to murder and bury Abel after witnessing a raven killing one of its fellows or, having already murdered his brother, gets the idea of hiding the corpse after seeing a raven digging a pit with its talons and beak to hide the body of another raven it had killed. In both instances, the raven—which in some of these myths is the embodiment of Satan—forms an important symbolic link to Qayin in the similarity of its murderous actions and its means of concealing them. A parallel also exists with the first funeral rite, albeit a makeshift one, in which Abel, the first man to die, is buried in the earth as a means to hide

his corpse. In this respect, both Qayin and the raven are important symbols in the establishment of the funerary rites that form the first foundation of the practices of necromancy. Besides these symbolic parallels, linguistic connections also exist between Qayin's name, קַיִן, funeral traditions, and the character of Raum, with the related root קָנָה (*qaneh*), meaning both “to acquire”⁴⁷ and “a mourning song.”

The corvid form he assumes and his ability to cause misfortune to buildings are distinctly Saturnian in nature, which confirms a connection to the third decan of Sagittarius, which Agrippa cited as signifying “activeness for evil things, contentions and horrible matters.” However, Zayme's prompts toward theft and dishonesty can also be connected to the second decan of Gemini, which is governed by Saturn's fellow malefic, Mars, signifies dishonesty and trickery, and forms a trine aspect with the second decan of Aquarius, which is associated with the other spirit who takes the form of a crow or raven in the West, Mistalas.

With Sagittarius coming under the rulership of Jupiter, Zayme's ability to cause love between friends and foes can be accounted for by the influence of this planet, while Gemini's position as the domicile of Mercury accounts for his oracular skills. Furthermore, the relationship between the Mutable signs of Gemini and Sagittarius may be noted as they come in natural opposition to each other in the Zodiac. These signs and planets also influence the third and ninth astrological Houses, which have influence over short and long journeys respectively and are relevant to this spirit's abilities to transport treasures from any place and deposit them wherever he is commanded to. These oppositional factors also make pertinent the Full Moon's occurrence in Gemini while Saturn or Jupiter is in Sagittarius and the Full Moon's occurrence in Sagittarius while Mars or Mercury is in the decans it governs in Gemini. As usual, Lunar factors may also be considered when she forms aspects to those planets when they are in the decans that resonate with Zayme's powers, with the planetary days and hours of those planets and the setting of Sagittarius and Gemini also being important factors to consider.

The Lunar Mansions associated with Zayme are the sixth, Al Han'ah, between 4°17' and 17°08' Gemini, which is useful for matters concerning the besieging of towns and causing love; the seventh, Al Dhira, between 17°08' Gemini and 0° Cancer, which brings love and friendship and

“destroys magistracies,” which concurs with Zayme's ability to “cause ruin to the dignities of men”; the fifteenth, Al Ghafr, between 0° and 12°51' Libra, which concurs with the destruction of houses and enemies and can bring friendship; the nineteenth, Al Shaula, between 21°25' Scorpio and 4°17' Sagittarius, which can help with besieging cities, taking towns, and driving men from their rightful places; the twenty-fifth, Al Sa'd al Ahbiyah, between 8°34' and 21°25' Aquarius, which assists with besieging cities and destroying enemies; and the twenty-sixth, Al Fargh al-Mukdim, between 21°25' Aquarius and 4° Pisces, which destroys buildings and can be utilized to bring one love and favor. Notably, this large array of manzils makes the Moon's position in every sign under the influence of the Western King Paymon relevant to works involving this spirit.



*A depiction of the demon Aurus, Third Prince under Egin, by
Louis Breton, from J. A. S. Collin de Plancy, Dictionnaire
Infernal, Paris: 1863.*

VII

SPIRITS OF THE NORTH

OZIA

The first King under the power of Egin is Ozia, who is also called Gloolas, Glasya Labolas, Carmola, Caasimolar, and Caacrinolas. He is the chief of all murderers, appears as an old man riding an elephant or as a dog with the wings of a griffon, and can teach all manner of arts and sciences, give the ability to understand birds, make one invisible, grant the favor of enemies, retrieve murderers and thieves, and carry someone from one place to another in an instant.

The name Ozia is likely to come from the Hebrew **עז** (*oz*), meaning “strong,” “fierce,” “intent,” and “powerful.” This word provides a link to the Nabataean war and fertility deity Uzza, whose name means “strength” and was also known as al-Zuhara and Kawkabtā, which were names conflated with the goddesses Anat and Ishtar in the Levant; Aphrodite, Urania, and Caelestis in Greece; and Anahita, the goddess of the waters, in Persia. In Islamic lore she was held responsible for the fall of the angels Harut and Marut either by getting them to reveal the means to ascend to heaven¹ or by seducing them to commit evil acts with her great beauty.² Both of these accounts reveal a degree of similarity with the account of the fall of the Watchers of the Book of Enoch, in which Uzza was equated with the fallen angel Ouza, also known as Azza or Semyaza,³ and who, with Azazel,⁴ led the Watchers in their descent to the realm of matter. As one of the tutelary angels of Egypt, Uzza opposed the will of Yahweh in retrieving his chosen people from slavery, while as Semyaza in the Book of Enoch and Ozia in the Book of Offices, she is inexplicably given a male

form and teaches man arts and sciences to assist him to achieve better conditions in his material existence. She also has access to the houses of heavenly teaching and shares its knowledge with those she chooses to, with King Solomon being the most famous of her students.⁵

Her appearance as an old man riding an elephant reveals an essence that is partially of the nature of Amaymon, the King of the South, and partially that of Oriens, the King of the East. As mentioned in the analysis of Oriens, the elephant was a creature associated with the Nefilim due to the appearance of camels, elephants, and asses in Enoch's dream vision,⁶ in which such creatures were used to represent aberrant specimens of interspecies crossbreeding. As also postulated in the analysis of Oriens, such mounts can sometimes be seen as examples of lesser spirits in service to a greater one, perhaps suggesting that Ozia's mount is a Nefilim under her power.⁷ Her form as an old man also resembles the same Saturnian shape evident in the Northern spirit Anaboth in his alternative manifestations Furcas, Noocar, and Bartax, which reveal a nature that is in accord with the energies of Saturn. Her ability to transport someone anywhere on Earth in an instant is Mercurial and may also be a hint of the powers of the Watchers, as the alternative rendering of this term, *Grigori*, comes from the Greek words γρήγορα (*gregora*), meaning “quickly,” and ἐγρήγοροι (*egregoroi*), meaning “fast,” and seemingly relates to the Watchers' ability to appear anywhere suddenly or teach academic disciplines in an instant.

Like many of the spirits of the North, Ozia is somewhat difficult to equate to the other grimoire spirits with precision. However, as her powers very closely match those of the Pseudomonarchia Daemonum spirit Glasya Labolas, evidence of an alternative identity begins to take shape. Adding weight to this suggestion is the similarity of the name Ozia with the “asya” part of that spirit's name, which comes closer again to Ozia in the Grand Grimoire, where it appears with the spelling *Glosialabolas*. Although Glasya Labolas is ranked as a President in the Pseudomonarchia Daemonum and Lemegeton, in the Book of Offices—where this spirit takes the truncated name *Gloolas*⁸—she is given the double rank of Prince and King, which partially conforms with the kingly status associated with her here. The canine form adopted by Glasya Labolas is distinctly chthonic in nature—as is her leadership of murderers—while the griffon's wings she

bears suggest the Solar and kingly aspects of the lion and eagle. The likely meaning of this name can be found in the Latin correspondences *glacia*—“ice”—and *labo*—“unstable” or “quaking”—succeeded by the suffix *-las*, denoting a tendency toward a particular state of being. In combination, this gives this spirit the descriptive name “like unstable ice,” which suggests the cold and perilous nature of the spirits classified by pseudo-Psellus as *Lucifugi* being rendered turbulent and “aerial” by the heat of the Sun.

Further aliases in the *Pseudomonarchia Daemonum* entry for this spirit include *Caacrinolas* and *Caasimolar*, both of which are vastly dissimilar to the name *Glasya Labolas*. The first of these is likely to derive from the Greek *καρκίνο* (*carcino*), with the added Latin suffix *-las*, denoting a nature which is “of the tendency of Cancer,” which is consistent with her nature as a Northern spirit. The latter of these names, *Caasimolar*, reflects the name of her *Livre des Esperitz* alias *Carmola*, who “is a great prince who gives the understanding of birds and catches thieves and murderers when he is ordered.” This name derives from the Hebrew word *המולה* (*ha-molah*), which means “noise,” “uproar,” “commotion,” or “din” and suggests *Ozia* to be of the same “cloud born” nature as her king, *Egin*. The elephantine and canine features of her manifestation as *Ozia* and *Glasya Labolas* also bear a degree of similarity to those same features apparent in *Egin*'s alternative form, *Mosacus*.

In astrological terms, the canine elements evident above reveal a connection to the stars *Sirius* and *Procyon* in the constellations of *Canis Major* and *Minor* at 14° and 26° Cancer respectively. As discussed in the summary of her fellow Northern spirit *Hinbra*—whose alias *Naberius* follows *Glasya Labolas* in the *Pseudomonarchia Daemonum*—the constellation of Cancer is traditionally linked to the heliacal rising of *Sirius* and the beginning of the Egyptian New Year. The Cancerian elements of *Ozia* are also evident in *Glasya*'s alias *Caacrinolas* and are further demonstrated by the daemonic influences of the first and third decans of that sign, which are connected to acuteness of senses, subtlety of wit, and gaining the love of men in the former and “pursuing those fleeing” in the latter. The lattermost powers, which derive from a Lunar decan placed in a sign that is also governed by the Moon, concur with her ability to retrieve thieves, as this matches the Greater Key's statement that *Luna* is useful for works designed to retrieve stolen property.

Concordantly, the Lunar Mansions of these decanate positions are the eighth and tenth, Al Nathra and Al Jabhar, which overlap with all three decans of Cancer and both bring love, friendship, and assistance with matters regarding enemies. Of these manzils, Al Jabhar also culminates at a point 8°34' in the Saturnian first decan of Leo, which relates to matters of boldness and violence and accounts for the elements of Saturn present in various aspects of her manifestation. The Mercurial powers evident in Ozia's ability to teach all arts and sciences and understand the “divine language” of birds⁹ suggest that the second decan of Cancer, which is governed by Mercury, is also of note. This planet's influence, like that of the Moon, also extends to the retrieval of thieves and murderers, making a Mansion that receives the powers of both Mercury and Luna doubly efficient.

These powers also coincide with those of the sixth square of Chapter XXIV of the Fourth Book of Abramelin, which is employed for the recovery of “every type of stolen item.” This square may also appear as the source of the variety of names associated with this spirit, as the names Ozia,¹⁰ Glasya Labolas,¹¹ Caasimolar, Caacrinolas, and Carmola all appear within it.¹² Fittingly, this square also comes under the joint rulership of Ariton in the Book of Abramelin, which is greatly consistent with Ozia's placement as a spirit under the influence of Egin, who bears the name Ariton as one of his aliases.

G	E	⌒	E	S	E	L	A	N
E	R	O	M	E	N	I	S	O
D	O	R	A	C	U	D	O	M
E	M	A	G	A	G	A	L	A
S	E	C	A	B	I	H	A	H
E	N	⌒	G	I	R	I	G	A
L	I	⌒	A	H	I	S	I	M
A	S	O	L	A	G	I	T	O
N	O	M	A	H	A	M	O	N

Figure 40. Abramelin Square employed for the recovery of “every kind of stolen item.”

From these sympathies, it can be postulated that the most conducive times to work with this spirit come when the Moon is in any of Cancer's three decans, when Mercury is in the second decan of that sign or is aspected by the Moon's residency in that decan, or when Saturn is in the first decan of Leo or is aspected by the Moon while she is there. Her ability to cause invisibility and grant the favor of enemies also suggests that the position of Sol in the signs of Cancer and Leo is relevant to her, though invisibility may also be granted when the Moon transits the entire sign of Pisces. All of these placements may be enhanced when the sign of Cancer or Leo is on the Nadir during the days and hours of Sol, Luna, Mercury, or Saturn, depending on the nature of the assistance one wishes to gain from her. Also relevant are the Moon's transits through the eighth and tenth Lunar Mansions or those times when it forms conjunctions with the fixed stars Sirius or Procyon when they are on the Ascendant or Midheaven.

VRIALL

The second king and first President under Egin is Vriall, who is also named Brial, Uriel, Haagenti, and Lucubar. He comes in the form of a boisterous king or as a bull with the wings of a griffon. He changes all metals into silver or gold and wine into water or water into wine and can make one invisible and wise.

Considering the interchangeability of the letters “v” and “u” in the Latin script of the Middle Ages, the equation of the name Vriall with that of the archangel Uriel is easy to surmise. Despite Uriel's place as the angel who presides over the underworld realm of Tartarus in the Book of Enoch, attempting to place an archangel among the Book of Offices' horde of aerial spirits seems like a troublesome proposition. His presence as a “thwarting Angel” in the Testament of Solomon suggests a position of superiority over them, although a point of commonality to many of the spirits examined in this work is evident in his necromantic nature. This nature is alluded to in his control over the daemon Nefas¹³ of the Pleiades, whose powers are those of necromancy,¹⁴ and his appearance in Gnostic literature such as the Apocalypse of Peter, in which he presides over the souls of the damned.¹⁵ As well as having power over the infernal domain, his role as a bringer of thunder and terror who was given dominance over the realms of the Earth reveals a nature that is not unlike that of Satan and the Elemental Kings.

The above factors, alongside his “demotion” from the approved angels it was permissible to venerate by Pope Zachary in the Council of Rome in 745 CE¹⁶ and his later veneration among the Bogomils, may have led to the incorporation of his name into spirit lists as an angel who could be called upon for assistance in the same manner that both saints and aerial spirits could. Such equivalence is evident in the Theurgia-Goetia section of the Key of Solomon, in which he appears as the tenth Wandering Spirit, suggesting him to be of a nature that occupies a midway point between the celestial and infernal. This concept reinforces the notion that the division between “heavenly” and “chthonic” entities to opposing sides in a great dualistic war is inherently false and that the difference between each class of entity depends more on where in the scale of cosmic expression they

manifest. Some may be largely celestial in nature, some may be largely chthonic, and some may be somewhere between the two in either fixed or variable modes of being, depending on where they manifest on this scale or, in the case of the mutable Wandering Spirits, wherever they choose to roam.

The names of two of the spirits that are subject to Uriel in the Theurgia-Goetia are Brymiel and Dragon. The first of these two shares a certain similarity with that of the Book of Offices' Bryman and the Livre des Esperitz spirit Brial,¹⁷ which can be considered as potential alias names or emanations of Vriall due to the linguistic correlation evident between them.¹⁸ The latter of these two spirits, Dragon, also appears as an undescribed spirit in the Livre des Esperitz, but considering the apparent twinship between Vriall and Zagayne, Dragon, like the spirit Zagon who precedes him in the Livre des Esperitz, may be yet another alias of Zagayne. Other possible duplications of these spirits in the Livre des Esperitz can be found in the adjacent spirits Bagan—who, like Zagayne, grants wisdom and can turn wine into oil—and Lucubar, who, like Vriall, turns a man into a genius and can turn transmute one metal into another.¹⁹

The relationship between Vriall and Zagayne is also rather significant in the Pseudomonarchia Daemonum, where they are known as Haagenti and Zagan. Both appear as bulls with the wings of a griffon, bear powers that bring transmutation and wisdom, are related to the ranks of President and King, and have dominion over the exact same number of legions as each other.²⁰ Their names also bear a certain amount of similarity to each other with the phonic crossover in the elements “*agen*” and “*agan*” evident within them. Whereas the name Zagayne or Zagan has herein been postulated to have roots in the Akkadian Šarru-ukīn, meaning “true king,” or indeed the Hebrew and Greek words זוג and ζεύγος with their associations with pairings and couplings, Haagenti's name can be suggested to have a double meaning rendered from the Latin *argenti*, meaning “money,” “cash,” or “silver,”²¹ but also the Hebrew הַהַגָּנָה (*haganah*) and its root הָגַן (*hagan*), which relate to the principles of defense or protection.²²

The dual form apparent in the spirits Vriall/Haagenti and Zagayne/Zagan reflect something of the energies of Mercury, the ruler of Gemini, reflected in the twin emanations of the spirits Din and Doni that

are associated with the Magical Kamea of that planet in the works of Agrippa. Traditionally, transmutation is a power associated with Mercury, but also with the sign of Sagittarius and the ninth astrological House, which, being a “Western” combination, fits well with Vriall's counterpart Zagayne. With the angular decan of Sagittarius being ruled by Mercury, it could be postulated that the influence of this decan is drawn upon throughout the entire sign. This decanate rulership is reflected in the North in the succedent decan of Cancer, which, with its wealth-bringing associations, could be linked with the generation of riches by transforming base metals into precious ones. This Mercurial connection is also evident in the rank of President that both spirits hold, while their simultaneous associations with the rank of King represents the Solar, auric nature of their powers.

The Mercurial attribution with the second decan of Cancer also reveals a connection with Uriel's celestial guardianship of the underworld due to the sign that it falls within being known as “the gate of Men,” through which human souls pass between the afterlife and the realm of Earth during the process of incarnation.^{[23](#)} Additionally, with Virgo—the sign of Mutable Earth—being a Northern sign ruled by Mercury and bearing an angular decan that is ruled by Sol and associated with the ability to gather riches, this may also be relevant to work with Vriall. Notably, this sign's terrestrial nature also makes it suitable for the works of necromancy associated with the angel Uriel when the Moon is passing through it. As such, the above decanate positions can be considered auspicious to works with Vriall when Sol or Mercury is transiting them, especially when Sol is in the Northern parts of the heavens and the sign of Cancer or Virgo is marking the Ascendant or when Luna forms a favorable aspect to Mercury or Sol from those places.

VZAGO

The first Prince under the King of the North is Vzago, who is also called Vassago, Vsagoo, Dyelagoo, Friblex, Friplex, and Triplex. He is of a good nature, is true and faithful in all of his doings, and comes in the form of a beautiful angel. His office is to declare things past and to come, to make one wise and invisible, to transform one's shape into something else, to bring the love and favor of women and men, and to discover all things hidden and lost.

With his Northern predecessor Vriall being a possible cognate or emanation of the archangel Uriel, the angelic connection of the Airy spirits of the Book of Offices continues with this spirit. Few daemons have as benefic qualities as he, with the Eastern spirit Agares—whom the Lesser Key of Solomon compares his nature to—perhaps being the closest in essence. The selection of names he is known by in the Book of Offices are connected by very similar natures and powers with many overlapping key words, which provide enough evidence to fill in the missing form of his physical description lacking in the Lesser Key. His addition to the lists of that text reveals a deviation from the influence of the Pseudomonarchia Daemonum, in which he does not appear, relying on a source text that both have in common, the *Liber Officiorum Spirituum* or *Book of the Offices of Spirits*, in which he appears as Vzago, Vsagoo, Dyelagoo, and Friblex.

Of these names, Vassago is probably a corrected form of Vzago and Vsagoo by combining the Latin words *vas*, “vessel,” and *sago*, “prophecy,” to intimate that he is primarily a mantic spirit. The alternative name Dyelagoo, meanwhile, may derive from the Greek *διαλογος* (*dialogos*), “dialogue,” hinting at a conversational method of transmitting such knowledge. The meaning of the name Friblex is less certain; however, a clue to its context is provided in the Book of Offices in its statement that “he is both meeke and trewe, and that in all commaundements and therefore he is called Friplex.” Friplex must therefore relate somehow to his “meek” and “true” character, so may have a linguistic connection to the Old and Middle English word *friþ* (frith), meaning “peace,” “refuge,” or “security.” The fact that the “p” and “b” in the entry for Friblex are interchangeable adds some credence to this due to the *thorn* (þ) character of the word *friþ* resembling the letters “p” and “b”

superimposed into a single character, which may have caused a degree of confusion to later scribes.

Despite this semantic possibility in the context of his being a peaceable and trustworthy spirit, the use of Old or Middle English words in the grimoires is not a standard mode of expression, making it more likely—in terms of linguistic consistency—that the name comes from that of the spirit Triplex, the thirty-seventh spirit of the *Fasciculus Rerum Geomanticarum*. The meaning of the word *Triplex* is “threefold,” which does not really explain his being “meek” and “true” in the sense offered by the Book of Offices, and so may instead refer to his having three aspects to his nature or powers or three separate identities.²⁴

With the name Vassago being an expression of his mantic powers, the appearance of a name similar to his in the eighth square of Book IV Chapter I of the Book of Abramelin, which grants “knowledge of things past,” may also be of consequence. The word forming the central cross in this square is USAGASU, which, given the common interchange of the letters “u” and “v” discussed in the analysis of the spirit Vriall, may also be conceived as an expression of Vsagoo or Vzago. In the lists of servient spirits evident in the Abramelin, the spirit this word relates to is Isagas, which may have its basis either in the Hebrew root שאג (*sag*) meaning “roar,” “groan,” or “shout,” or in the Hebrew שגיא (*sagiah*), meaning “error.”²⁵

E	K	D	U	L	O	N
K	L	I	S	A	T	O
D	I	N	A	N	A	L
U	S	A	G	A	S	U
L	A	N	A	N	I	D
O	T	A	S	I	L	K
N	U	L	U	D	K	E

Figure 41. Abramelin Square for knowledge of the past.

The benefic qualities apparent in this spirit suggest that the Venusian decans of the Water signs are of importance due to her influence over matters of friendship, invisibility, and love. Also relevant are Mercury,

who is associated with divination and has the ability to cause transformations,^{[26](#)} and Jupiter,^{[27](#)} who influences matters of friendship, wisdom, invisibility, and honor. Of the decans governed by Venus, the first of Cancer brings sharp senses, subtlety of wit, and the ability to gain the love of men, while the second decan of that sign, which is ruled by Mercury, may further influence Vzago's friendly temperament due to its influence over traits such as joy and cheerfulness. These Cancerian decans also overlap with the eighth Lunar Mansion, Al Nathra, positioned between 0° and 12°51' Cancer, which brings love and friendship. The sexual prowess connected with this spirit also reveals a connection to the third decan of Scorpio, which is governed by Venus and influences matters pertinent to passion and sex, while “desire” is one of the influences of the Jupiterian second decan of Pisces, with the third decan of this sign being influential in matters pertaining to the act of sexual congress.

These celestial positions make working with Vzago advantageous when Venus, Mercury, or Jupiter is transiting the respective decans outlined above. These connections are especially strong in the case of the Piscean and Cancerian decans as Pisces is the sign that Jupiter rules and where Venus is exalted, while Cancer is the sign in which Jupiter is exalted. So too are any angles formed between these planets, especially those which are formed with the Moon when she is in Cancer, due to her rulership there, and Pisces, due to the Moon's transit in that sign being associated with the power of invisibility in the Key of Solomon. All of these factors should be considered when the Sun is in the North, being the hours between midnight and dawn, or when Cancer, Scorpio, or Pisces is marking the Imum Coeli during the days and hours of Luna, Mercury, Jupiter, or Venus, depending on which of Vzago's powers are required. The Lunar Mansion to be noted is the eighth, Al Nathra, between 0° and 12°51' Cancer, due to its ability to bring love and friendship.

SYNORYELL

The second President under Egin is Synoryell, who is also named Camio, Caym, Syeonell, and Soonek. He appears as a fierce wood bear or as a thrush and on taking human form comes as a child or a man with a sharp sword and teaches all manner of languages including the barking of dogs, the chirping of birds and bullocks, and also of the voices of the water. He is a good disputer and gives true answers to all manner of questions in ashes or burning coals and can reveal things of the future and the places where hidden treasures are.

The theme of understanding the language of animals and the adoption of animal forms continues with this spirit, who bears a close degree of similarity to Ozia's cognate Carmola from the *Livre des Esperitz*. While Carmola possessed a name bearing a certain resemblance to Synoryell's alias Camio and also shares his ability to understand the speech of birds and beasts, the decision to link him to Ozia rather than Synoryell was made due to his ability to catch thieves and murderers when ordered to. This particular power also fits with Glasya Labolas's ability to perform such duties as well as his alias name Caasimolar appearing to be phonologically closer to Carmola than Camio is. Despite this decision, the possibility still remains that Carmola may be considered a cognate of Synoryell rather than Ozia, though with Synoryell being subordinate in rank to Ozia among the spirits of the North, it is also possible that these overlapping qualities reveal a degree of the shared characteristics one may expect to find between kings and their subjects.

Despite some of the difficulties in attributing Carmola to one of his aliases, the connection between Synoryell and Camio is quite precise. The text of the *Lemegeton* states that Camio gives “the Understanding of all Birds, Lowing of Bullocks, Barking of Dogs, and also of the Voice of the Waters and giveth True Answers of Things to Come,” while the *Book of Offices* states Synoryell “teacheth to understand beastes lowinge, birdes chirpinge, and doges barkinge, and all manner of languages and can tell all thinges, and shewe the places of hyd treasure.” Syeonell's status as an alias of Synoryell is also clear, given that he “teacheth best all kinde of languages, and telleth where treasure is hid,” while Soonek ties some of the loose ends between Camio and the subsequent two together, as he

“giveth the understandinge of voices, and that of all creatures, and of all wild beastes, and teacheth all manner of languages and to understand them, and knoweth that is past present and to come, and he will declare where treasures bee.”

The forms of the bear and the thrush evident in these four descriptions appear to relate to the languages of beasts and birds that this spirit has knowledge of. Of the named beasts whose tongues he understands, the dog is one of the most resonant due to the names Synoryell and Syeonell bearing traces of the Greek words *κύνο* (*cyno*) and *κύων* (*cyon*), with the Hebrew suffix *אל* being added to give his name the meaning “the dog of god” or “the divine dog.” Similarly, the pseudonym Soonek also relates to his bestial qualities, with its origin being found in the Greek *ζῶον* (*zōon*), meaning “animal.” In the name Camio, the Greek *καμέα* (*kamea*) and Latin *cameo*, denoting “a talisman,” are referred to, while in Caim, the Hebrew word *איִם* (*ayum*), a word that has been used to describe many of the spirits in these texts,²⁸ is applied to emphasize the terrible nature of such a charm.

With a name that links Synoryell to a “heavenly dog,” it is possible that the constellations of Canis Major and Canis Minor are of relevance. With the former of these bearing a symbolic link to the constellation of Cancer,²⁹ yet another connection is forged between the Northern spirits and that sign, which is alluded to in Camio's ability to understand the language of water.³⁰ His skills as a disputer also form a link with that constellation, as one of the powers of its third decan, which is the current sidereal home of Canis Minor's fixed star Procyon, is that of “disputes” or, as Agrippa puts it, “the contention of men” and “possessing of things by arms and brawlings.” While this decan comes under the government of Luna, the one that precedes it comes under the governance of Mercury, which Synoryell's array of powers relating to communication and divination can clearly be attributed to.

From these sympathies, it can be postulated that the most conducive times to work with this spirit come when the Moon is in any of Cancer's three decans, when Mercury is in the second decan of that sign or is aspected by the Moon's residency in that decan. Synoryell's powers also correspond positively with the tenth Lunar Mansion, Al Jabhar, which is positioned between 25°42' Cancer and 8°34' Leo and can be used to cause discord and infirmities. All of these placements may be enhanced when

Cancer is on the Nadir during the days and hours of Luna or Mercury. Also relevant are the Moon's conjunctions with the fixed stars Sirius or Procyon when they are on the Ascendant or Midheaven.

FESSAN

The third President and second Prince under the King of Elemental Water is Fessan, who is also named Amy, Avnas, Tamor, Chamor, and Hanar. He appears as a flame of fire that blinds or deludes the sight of the onlooker, but after a while, on taking human form, he makes one marvelous in astronomy, arithmetic, and liberal sciences, provides excellent familiars, brings the best acquaintances and the favor of great men and princes, and reveals the locations of treasures kept under the guardianship of spirits. He hopes to return to the seventh throne after 1,200 years, but this hope is not credible.

Despite this spirit having many names spread over the Pseudomonarchia Daemonum, Lesser Key of Solomon,³¹ and the Book of Offices,³² the consistency between the powers and descriptions of his differing entries is considerable. The name of his Pseudomonarchia Daemonum cognate, Amy, appears to be a truncation of the name Chamor, which comes from the Hebrew חמור (*chamor*), meaning “donkey” or “ass,”³³ though its proximity to חמר (*chamar*), “bitumen,” provides a realistic alternative meaning due to its ancient employment as a flammable substance associable with the burning pitch of hell's fiery lake, while also resonating with the flame of fire he appears as when he is summoned. Evidence of both etymological possibilities is apparent in his Lemegeton seal, which resembles a donkey with the flames of Fessan's initial manifestation spreading over its back. Of his other names, Avnas appears to have its origins in the Hebrew און (*avin*), meaning “strength” or “potency,” while Hanar may derive from הענר (*ha'anan*), meaning “oven.”³⁴



Figure 42. Lemegeton seal of the spirit Amy.

With spiritual powers that largely consist of the revelation of knowledge, the attainment of treasures, and the procurement of favor, his predominant astrological concordance is with the first two decans of Cancer, which between them bring sharp senses, subtlety of wit, the love of men, wealth, and the love of women. These decans are governed by Venus and Mercury respectively, with the scientific endeavors Fessan promotes being in accord with the planetary influence of Mercury. Despite this, there is also a certain Jupiterian element evident in his ability to influence the favor of princes and great men which may be attributable to Cancer's willingness to host such energies due to Jupiter finding its exaltation there.

The celestial sympathies demonstrated here make the transit of Venus, Mercury, and Jupiter through Cancer applicable to work with Fessan, especially its first and second decans. The aspects of any of these planets with the Moon while she transits this sign are also valid, as may be her position in the eighth Lunar Mansion, Al Nathra. As with the other Northern spirits, such works should be performed between the hours of midnight and dawn, especially during the planetary days and hours of Luna, Mercury, Venus, and Jupiter when the Imum Coeli is on the cusp of Cancer.

GOYLE

The first Duke under the King of the North is Goyle, who is also named Moyle, Vapula, and Naphula. He comes in the form of a rampaging lion with the wings of a griffon, but when he takes the form of a man, he makes one witty and causes one to be gorgeous and gay. He grants the love and favor of princes and great men and gives victory over one's enemies by making one expert in feats of arms. He answers truly of all secret things and can make one perfect, subtle, and wonderful in philosophy, handicrafts, professions, and all sciences that are contained in books.

The names this spirit is known by in the Lemegeton display notions of the outmoded concept of demons as the inflictors and recipients of infernal torture. His main alias, Vapula, comes from the Latin *vapulo*, meaning “to be beaten” or “flogged,” “to be thrashed,” and “squirm” or “wriggle.” Naphula, meanwhile, is suggestive of an origin in the Greek νέφθα (*nephtha*), which was Latinized to “naphtha,” a flammable substance associated with bitumen in ancient times and, through linguistic reintroduction, naphthalene and napalm in the modern era.³⁵ That burning pitch and napalm have both been used to inflict great destruction in warfare makes this aspect of his name most fitting to a spirit who gives one victory over enemies by providing them with expertise in the use of weapons. The equivalence of this word to bitumen also provides a connective link to the spirit who precedes him in this sequence, Fessan, whose alias Chamor is a name that represents a wordplay based around the Hebrew terms for *ass* (חמור) and *bitumen* (חמר), which are both visibly evident in the likeness of the burning donkey that appears in his Lemegeton seal. Considering the cunning wordplay and multiple meanings that occur so commonly in the monikers that the spirits provide for themselves, the name Naphula may also be seen as an expression of the Hebrew נפיל (*nefil*), “giant,” reflecting, once again, the mythos of the Grigori and Nefilim of the Book of Enoch that especially pervades the mythos of the spirits of the Northern Quarter.

The first of his names in the Book of Offices, Moyle, forms an infernal bridge between his manifestation as Goyle in its directional list of spirits and his appearance as Vapula in the Pseudomonarchia Daemonum and Lemegeton and has its origins in the Hebrew מעל (*ma'al*), meaning

“faithless,” “falsehood,” “treachery,” and “trespass,” which adequately express his cosmic misdeeds as a fallen angel. His second manifestation in the Book of Offices, Goyle, transliterates from the Hebrew געל (*ga'al*), which has a range of meanings based around negative emotional reactions to things of a foul nature, which include the words “disgust,” “loathing,” “repulsion,” “revulsion,” “horror,” and “nauseating,” all of which suggest that he is not an entirely pleasant spirit to encounter.

The connections with the Enochic mythos already apparent in this spirit become more evident when it is considered that the increase of physical attractiveness he is associated with by making one “gorgeous and gay” is associable with the fallen angel Gadreel or Gaderel³⁶ in the Book of Enoch, who taught humanity the art of beautification through cosmetics and the proficient use of weapons and how to kill with them efficiently. The same duality of beautification and deadly violence is also prominent in the Marsian first decan of Scorpio, which issues the traits of “beauty,” “quarrels,” “ambushes,” and “destruction,” though several decans across all of the Water signs have strong associations with attractiveness to sexual partners,³⁷ sexuality,³⁸ violence, war, and conflict.³⁹ Of these decans, others that correlate strongly with the powers of Goyle are the first and third of Cancer, which bring the love of men, conflicts, and disputes. Additionally, the Jupiterian second decan of Pisces, which brings fortune in high and great matters, resonates with Goyle's ability to bring philosophical knowledge and the favor of great men and princes.

Despite such strong correlations with the Water signs, it is not only that element through which Goyle's celestial sympathies express themselves. Like his king, Egin, he also has sympathies that span all of the signs associated with the Northern Quarter of the Sun's Zodiacal journey. The first face of Leo, governed by Saturn, is connected with his powers due to the boldness and violence it brings; the second, governed by Jupiter, brings victory in battles; while the third, that of Mars, brings love and fellowship, which, again, reflects Goyle's ability to grant one the love and favor of great men and princes. The first decan of Virgo, meanwhile, brings good fortune in gathering riches, plowing, and planting, which may be associated with Goyle's powers over matters such as handicrafts and professions. Having a physical appearance that is predominantly Solar, being a conflagration of both a lion and a griffon,⁴⁰ the emphasis on Leo

and the Sol-ruled decans of Virgo and Scorpio is also of obvious significance.

The scope of his ten decanate sympathies across the signs of Cancer,^{[41](#)} Leo,^{[42](#)} Virgo,^{[43](#)} Scorpio,^{[44](#)} and Pisces^{[45](#)} adds further emphasis to the fact that Goyle is a spirit of considerable power that can be worked with during many celestial transits. The position of the Sun in all of the above positions is the greatest consideration due to his Solar nature, though his influence over defeating enemies and mastering weaponry also makes the transit of Mars through Scorpio significant. Due to the Jupiterian virtues of granting knowledge of philosophy and the love and favor of great men and princes, aspects with this planet—which is exalted in the sign of Cardinal Water and rules that element's Mutable sign, Pisces—may also be considered favorable, though the influence of the fixed star Antares is also detectable, which lies, sidereally, in the twentieth Lunar Mansion Al Kalb at 10° Sagittarius. This star brings the good memory, intelligence, and wisdom that apply to the book learning associated with this spirit and can be manifested by working with Goyle when the Moon is conjunct in this position with the Ascendant or Midheaven. The best results when considering any of these factors will come from observing the usual requirements of the Northern spirits, being when the Sun is traveling between the Imum Coeli and Ascendant—especially during the days and hours of the Sun, Mars, or Jupiter in the case of this spirit—or when the sign of Cancer, Leo, Virgo, Scorpio, or Pisces is marking the Nadir, especially within the degrees that reflect the decanate placements relevant to him. Reflecting this large array of celestial resonances are the eighth,^{[46](#)} tenth,^{[47](#)} twelfth,^{[48](#)} and eighteenth^{[49](#)} Lunar Mansions, which all have influences pertinent to the character of this spirit.

AURAS

The third Prince under Egin is Auras, who is also called Orobas. He comes in the form of a horse or wild ass who carries the dead to their appointed places and gives dignities, prelacies, and the favor of friends and foes and talks of the origins of divinity, creation, and the virtues of the divine. He answers all questions truly and without deceit and is very faithful to the conjurer, allowing none to be tempted.

The connection between Auras and Orobas is evident in the phonological similarity in their names, their appearance as animals of the Equidae genus,⁵⁰ and their both giving true answers to any questions asked. A necromantic nature is evident in the description of Auras in the Book of Offices, as he carries the dead to their places of destination,⁵¹ revealing a Mercurial, psychopompic function, while the wisdom regarding matters of cosmogony that is apparent in the description of Orobas from the Pseudomonarchia Daemonum continues the matters of esoteric learnedness associated with that planet.

The origin of the name Auras appears to come from its visual similarity to the Greek word ὄνος (*onos*), “ass,” and its etymological origin in the word αὔρη (*aure*), meaning “air,” “breeze,” which confirms his appearance as a wild ass and suggests him to be of an aerial nature. Considering his knowledge of the origins of divinity and the cosmos, the mutation of Auras to Orobas appears to relate to the word οὐροβόρος (*Ouroboros*), which is the name of the cosmic serpent that forms an unending circle around the universe. Verification of this linguistic origin is evident in the fourth square of Chapter XXII of the Mathers edition of the Book of Abramelin, which features the words *Oroboros* and *Orobas* among its letters.

C	A	S	E	D
A	Z	O	T	E
B	O	R	O	S
E	T	O	S	A
D	E	B	A	C

Figure 43. Abramelin Square that makes one “sick with shame.”

The relationship to the origins of divinity and creation of the universe associated with Orobas is evident not only in the appearance of the word *Oroboros* found here, but also in the word AZOTE in the second line, which refers to the primal Universal Substance of Spirit, Azoth. Additionally, the formation of the word CASED at the outer edges of the square is an apparent derivation of the Sephira Chesed on the Qabalistic Tree of Life, which is associated with the demiurge, the creator of matter. In its origins, the word *Ouroboros* comes from either the Greek οὐρά (*oura*), “tail,” or οὐρο (*ouro*), “urine,” which appear alongside the word βора (*bora*), “food,” due to the fact that the Ouroboros devours its own tail and gets its only sustenance by consuming its own effluence. The Latin rendering of the name Orobas, on the other hand, denotes *oro*, “mouth,” *bas*, “below,” or *basi*, “to kiss,” suggesting the devilish act of kissing the devil's backside during a Shabbat in order to seal a pact with him.

The chapter of the Abramelin that this square appears in is devoted to evil acts upon beasts and persons, with afflictions to specific parts of the body, such as the liver and the heart, also being notable. In the Arsenal manuscript, this square comes with the description of being one that must never be used, though Joseph Peterson comments that the Dusseldorf manuscript gives it the attribution of making one “sick with shame.” Considering that the Ouroboros took its sustenance from its own urine or excrement, the curse that comes with this square may involve some disease relating to the poisoning of the bowels or bladder, such as typhoid, or diseases that cause some other kind of “shameful” demise—perhaps syphilis—associated with the anus, mouth, or genitals.

Despite such connotations, Auras is a spirit who is notably benefic, protective, and honest in his functions while displaying great knowledge of lofty subjects such as cosmogony and theology. These qualities suggest that the best decans for working with him are the second of Cancer, which is ruled by the intellectual psychopomp Mercury, and the second of Pisces, which is ruled by the benefic Jupiter and influences “high and great matters.” His association with Cancer and his manifestation of an ass hint toward a potential link with one of the stars of Al Himarain or “The Two Asses,” which relate to the stars Asellus Borealis at 7°49' Leo and Asellus Australis⁵² at 9° Leo, which are the two stars that mark the positions of the crab's eyes in the constellation of Cancer. They were thought to be “of the same influence as Mercury, and moderately like Mars” by Ptolemy and are

associated with the eighth Lunar Mansion Al Nathra, which is situated between 0° and 12°51' Cancer.

All of the above decans, mansions, and fixed stars provide potentially suitable places for works involving Auras, with the second decans of Cancer and Pisces being the most favorable, particularly if Mercury or Jupiter is transiting them or having aspects formed with them by the Moon while she is in those decans. The validity of Auras's connection to Asellus Borealis and Asellus Australis is not verifiable beyond his appearance as an ass, but as their traditional mansion is aligned with the second decan of Cancer in the tropical Zodiac, the Moon's passage through that mansion or decan bears enough of a symbolic link to those stars to consider them as at least partially relevant.

OTHEY

The third King and first Earl under the rulership of Egin is Othey, who is also known as Boab, Boall, Rewboo, Robo, Royne, Vinea, and Vine. He appears as a tun of wine or as an armed knight with the head of a lion with flaming red eyes and great teeth who holds a serpent in his hand and rides a black horse. His office is to discover hidden things, witches, wizards, and things present, past, and to come. At the command of the magician he will build towers, overthrow great stone walls, destroy one's enemies and their houses, and make waters rough with storms. He can also transport gold and silver from one place to another, inspire constant venery between husband and wife, consecrate books and other items, and enable one to understand the barking of dogs.

The main factor that directly connects Othey with the Pseudomonarchia Daemonum spirit Vine is his strange appearance as a tun or “large cask” of wine. Such connotations with wine apparent in the names Vine and Vinea, which denote a grapevine and things generally relating to wine, provide a notable connection to the libations connected with the divine intoxication sought in the Orphic cults and the mysteries of Dionysus. A connection to this form of spiritual intoxication is notable in the powers of Othey's fellow Northern King, Vriall, who can turn wine into water and water into wine, while the Greater Key of Solomon⁵³ acknowledges wine to be a suitable offering to leave for spirits.

But when we make sacrifices of food and drink, everything necessary should be prepared without the circle, and the meats should be covered with some fine clean cloth and have also a clean white cloth spread beneath them; with new bread and good and sparkling wine, but in all things those which refer to the nature of the Planet.

The same expressions relating to wine extend into Othey's aliases Royne, which bears similarity to the Greek *οἶνος* (*oinos*), meaning “wine,” and Boab, which is in close approximation to the Hebrew *בֶּעֶבֶב* (*bonab*), meaning “grape.” His other Book of Offices name, Rewboo, is derived from the name Robo that appears in Sloane MS 3853, which in turn comes from the Latin *robustus*, “strong.” The name Othey, meanwhile, may

originate from the ancient Greek ὀθεω (*otheo*), meaning “to exert pressure,” “to push,” or “to urge,” which provides us with another example of a spirit name that involves an instruction to the magician on the actions necessary to make spirits obedient to their will.⁵⁴

The consistency of the forms and powers revealed by his many names also demonstrates a similarity to the Pseudomonarchia Daemonum spirit Sabnack, who comes as a soldier with a lion's head riding a pale (rather than black) horse, builds high towers, castles, and cities, and destroys enemies by inflicting them with wounds that are rotten and full of maggots. Coming under the Southern King, Amaymon, Sabnack possibly represents a lower form of the essence of Othey expressed through the element of Earth. Othey's Watery nature is confirmed by his ability to make waters rough with storms, which is a trait of water spirits in the Greater Key of Solomon, while his great teeth and association with the power of storms express the planetary influence of Luna.⁵⁵ Othey's power over storms combined with Sabnack's ability to cause festering wounds also reveals a connection between this pair of spirits and the Eastern spirit Semper. His form as a warrior riding a black horse also reveals a connection to the water spirit Cimejes, and his ability to reveal witchcraft and understand the language of dogs exposes a consistency with the powers of the Northern spirits Ozia, Synoryell, and Auras, who can also understand the speech of animals.

While Othey's leonine features and bringing of gold disclose a Solar nature, his ability to destroy buildings and enemies and his black horse reveal the influence of the malefic Saturn. The combination of the Sun with this planet expresses the energies of the ascendant decan of the Northern sign of Leo, which influences matters of violence, cruelty, and desire. In Liber Hermetis, this decan has the daemonic image of a serpentine lion wearing a Solar crown, which bears obvious parallels to the physical form that Othey assumes. Furthermore, his influence over storms and water and his ability to bring silver reveal his Lunar aspects, with the sexual activity he inspires between men and women being consistent with the influences of the ascendant and succedent decans of the Lunar sign of Cancer and the cadent decans of Pisces and Scorpio. Of Cancer's decans, the second also brings wealth, while its cadent decan, which is governed by the Moon, also deals with issues of conflicts, disputes, and armies. The power to reveal things of a hidden nature, particularly the works of witches

and wizards, is also related to the sign of Pisces due to its associations with the twelfth astrological House, which is the house of secrets and sorcery. The energies of the third decan of Scorpio mentioned above are also pronounced due to its associations with fornication, passion, violence, and drunkenness, which reveal Venus in her debilitated form as well as an apt connection with Othey's relationship to wine and the mysteries of sex and intoxication.

Of the Lunar Mansions, the twenty-seventh, Al Fargh al-Thani, situated between $4^{\circ}17'$ and $17^{\circ}08'$ Pisces is the most significant, as this brings gain, hinders buildings, and causes danger to seamen and the destruction of enemies. This manzil begins in the Piscean decan that is governed by Saturn and is succeeded by the final Lunar Mansion Al Batn al-Hut, which culminates in the Marsian decan of that sign's cusp with Aries and, being a manzil that influences marital happiness, bears a clear relationship to the “constant venery between husband and wife” that he dispenses. The tenth manzil, Al Jabhar, is also relevant due to it crossing the borders of the third decan of Cancer and the first of Leo and having an influence that is beneficial for works against enemies. In the Lunar Mansions associated with Scorpio, the nineteenth, Al Shaula, between $21^{\circ}25'$ Scorpio and $4^{\circ}17'$ Sagittarius, is also highly relevant as it helps with the besieging of cities, driving men from their places,^{[56](#)} and the destruction of seamen.

All of the above decans, mansions, and fixed stars provide potentially suitable places for works involving Othey during the days and hours of Sol, Luna, Venus, or Saturn between midnight and dawn when the Watery signs or Leo are on the Nadir. The most conducive planetary transits include the position of the Sun or Saturn in the first decan of Leo, Venus in the third of Scorpio and the first of Cancer, the Moon in the third decan of Cancer, or any of the above decans when she aspects their governing planets. Trines that the Moon forms with the other relevant planets when she is in the third decan of Pisces may also be favorable, though the Moon need not be aspected with any of these planets when transiting the decans of her domicile in Cancer, or when the intent is formed to work with her during her transits through the Lunar Mansions mentioned above.

Spirit/Source						
	Othey	Rewboo	Robo	Boab/ Boall	Royne	Vine/ Vinea
Feature	Book of Offices	Book of Offices	Sloane 3853	Book of Offices	Book of Offices	PD/ LKoS
Black horse			X	X	X	X
Builds towers, etc.	X				X	X
Connection to wine	X			X	X	X
Consecration					X	
Destroys walls/ houses/enemies					X	X
Discovers hidden things/ witches				X	X	X
Flaming eyes	X		X	X		
Great teeth				X		
Hoarse voice				X		
Holding a serpent					X	X
Knight/soldier		X	X	X	X	
Lion/head of a lion			X	X	X	X
Past, present, and future						X
Procures venery					X	
Transport gold and silver		X	X	X		
True answers	X	X				
Understand dogs				X		
Waters/storms						X

Figure 44. Overview of the various cognates of the spirit Othey.

SARANYT

The second Duke and second Earl under Egin is Saranyt, who is also named Murmur. She comes in the form of a soldier riding a vulture or as an ass with a woman's face wearing a ducal crown and is preceded by two ministers sounding trumpets. She can teach philosophy and the seven liberal sciences and can raise and constrain the souls of the dead, making them take their former shapes before the magician to answer any questions put to them.

The connections between the names Saranyt in the Book of Offices and Murmur in the Pseudomonarchia Daemonum and Lemegeton are found in the concurrence between their powers, which in the case of Saranyt involve teaching the seven liberal sciences and raising dead men, causing them “to take againe theyr owne shape, and to speake with men,” while Murmur teaches philosophy⁵⁷ and constrains the souls of the dead in order to come forth and answer the conjurer's questions. While their forms differ considerably, there is enough of an overlap between these limited, but very related, sets of powers to suggest that these two names are those of a single spirit.

With her ability to raise the dead and make them appear before one in the forms we may have once recognized them in, Saranyt, like Busin, is a spirit primarily associated with the art of necromancy. Although the Lemegeton cites Reginald Scot's translation of Weyer's text by describing his appearance as being that of a soldier riding upon a griffon, the Latin of the Pseudomonarchia Daemonum actually cites the word *vulture* as the creature she rides. Such a bird, which is perhaps the most iconic and efficient carrion creature of them all, has very clear connotations with the “unclean” animals in Judaism, while carrion creatures in general have demonic associations in many world cultures. Such clear links to death, carrion, and the souls of the dead make Saranyt a primarily Saturnian spirit, though the form of a soldier she takes also links her with the energies of Mars. In the Greater Key of Solomon, both of these planets have a certified connection with necromancy, with Saturn bringing forth the souls of those that died a natural death while Mars brings forth those who died by violent means.

Like spirits such as the Elemental Kings Barbais and Amduscias, Saranyt is preceded by musicians bearing trumpets. Their being described as her *ministers* bears a connection to the origins of her name, which appears to be an amalgamation of the Hebrew words שר (*sar*), meaning “minister,” and ענית (*anyt*), which means “to give answer,” but also “torment” and “torture.” The meaning of this combination of words may also refer to Saranyt being a “minister of torment” or a reference to the true answers he gives being extracted by means of torture.⁵⁸ The name Murmur appears to be more simplistic in its origins, coming from the Latin-derived word of the English language *murmur*, which describes a low, rumbling sound and appears to be related to the groaning or wailing associated with the names of spirits such as Lecher, whose name comes from the Hebrew להש (*leches*), meaning “spell,” “whisper,” or “murmur,” and Sabnack, whose name partially relates to the Hebrew נאקה (*naqeh*), meaning “groaning” or “wailing.” These elements referring to such mournful, tortured sounds closely correlate with the cries associated with the Goës who lie at the roots of the arts of *goeteia*, as well as the “howling” associated with unclean creatures such as wolves, screech owls, and hyenas that are associated with the Hebrew *shedim*.

In the Elemental triplicity related to the King of the North, the celestial connections with the necromantic planets Mars and Saturn can be found among the sign of Scorpio, which is ruled by Mars, and the first and third decans of Pisces, which are governed by Saturn and Mars. The decans of Scorpio in general bear much relation to malefic principles such as destruction, sending evil, and violence, though the power of Mars is strongest of all in that sign's ascendant decan, which is also Marsian in nature. Like that of Scorpio, the first decan of Pisces is mostly of symbolic importance as, while it bears no strong relation to necromancy in the powers that the Picatrix and Agrippa assign to it, it is the sign that influences the twelfth astrological House, due its influences over hidden, dark things that relate to witchcraft and the underworld, just as the malefic eighth house connected to Scorpio is related to death. In addition to these celestial functions, the Greater Key of Solomon also informs us that the Moon may be used for works related to necromancy when it is in one of the signs of the element of Earth. In the Northern Quarter, the sign of Virgo fulfills this requirement, making the Moon's transit of that sign

compatible with the utilization of the art of necromancy that Saranyt offers.

With Saranyt's appearance in the form of an ass, a connection to the Typhonian powers of the underworld explored in the analysis of the Southern King Asmoday is present. The ass's appearance with the face of a woman is an enigmatic one but, alongside Murmur's connection to the vulture, may be explained symbolically by the daemonic image of the second decan of Cancer in the text of Liber Hermetis, which is that of vulture with the face of the goddess Isis. This decan's governance by the planet Mercury can be purported as the reason why Saranyt also has the ability to grant knowledge of philosophy and the liberal sciences, due to her patronage of scholasticism, learning, and intellectual pursuits.

Together, these considerations reveal Saturn's transit through the first decan of Pisces and Mercury's passage through the second decan of Cancer. So too may the Moon's transit be meaningful when passing through these decans, most especially if she is in aspect to the lords of those decans or when she is transiting the Earth sign of Virgo. Works with Saranyt may also be enhanced when the Sun is in the Northern part of the heavens, that is, between celestial midnight and dawn, when the sign of Cancer, Scorpio, or Pisces is on the Imum Coeli during the days and hours of Mars, Mercury, or Saturn, depending on the specific types of intellectual or necromantic works one wishes to perform with this spirit.

MURYELL

The first Marquis under Egin is Muryell, who is also called Orias and Oriax. He comes in the form of a white lion riding a strong horse, has a serpent's tail, and carries two great, hissing serpents in his right hand. He can tell of hidden treasures, knows the mansions of the planets, and can perfectly teach the virtues of the stars. He transforms people, giving them dignities, prelacies, and confirmations, and can cause love to grow between people and bring them the favor of friends and foes.

The connections between Muryell in the Book of Offices and Orias from the *Pseudomonarchia Daemonum* lie in their shared leonine form and the etymological similarities evident in their names. In their respective entries in the Book of Offices and the *Pseudomonarchia Daemonum*, Muryell—whose entry is frustratingly brief—appears as a white lion, while Orias comes as a lion or lion-headed person riding a great, strong horse. Their powers do not overlap to any satisfaction, however, with the only contributory powers from Muryell in this entry coming from his abilities to cause love and find hidden treasures. Despite this, their names overlap enough in their potential etymological origins to provide a link between these two leonine spirits, with the common linguistic roots being the Hebrew adjective מורה (*moreh*), “master,” “teacher,” or “instructor,” which demonstrates his teaching abilities, and the noun מרי (*mori*), which signifies the “rebelliousness,” “mutiny,” and “insubordination” of fallen angels quite succinctly.

Fitting with the Northern designation of this spirit is the fact that it is the angel Muriel who is traditionally apportioned as the angelic ruler of the constellation of Cancer,⁵⁹ whose name, on its proposed mutation to Orias, has the angelic suffix *-el* replaced with the demonic suffixes *-as* in the *Pseudomonarchia Daemonum* and *-ax* in the *Lemegeton*. In Orias, this Northern connection is also apparent in his physical form in the *Pseudomonarchia Daemonum*, which states he “carrieth in his right hand two great serpents hissing.” This closely matches the Book of Offices description of the Northern King, Egin, who it reveals “beareth on his right side two hissing serpents.” This specific combination of two serpents hissing on the right-hand side of the body is found only in these two

spirits, making it possible that they are essentially intertwined with one another, perhaps in an emanatory sense. The connection between Egin and Orias also continues in some of their overlapping powers, with Orias sharing Egin's ability to "cause the alteration of things," as seen in his ability to "transform people,"⁶⁰ while his power to grant dignities and prelacies is reflected in Egin's power to give "friendship, dignities and prelacies."

Muryell's physical appearance demonstrates sympathies with the Sun due to his leonine form and Mars due to the large horse that he rides, though the lion's white coloring revealed in the Book of Offices may also reveal the Moon to be of significance. With his ability to cause transformations and his great knowledge of astrology, his powers are also shown to be of a Mercurial nature, with the power of Sol also proving significant due to its influences over matters concerning friendship and the positions of power associated with dignities and prelacies.

From these sympathies, his astrological nature can be postulated to be a mixture of the Lunar-Mercurial energies found in the second decan of Cancer and the Solar-Marsian mixture found in the third decan of Leo. The first of these planetary combinations brings traits such as the love of women and is concurrent with the eighth Lunar Mansion Al Nathra situated between 0° and 12°51' Cancer, which influences matters concerning love and friendship. The second of these planetary combinations, meanwhile, influences the similar traits of love and fellowship and provides a Solar manifestation of the Lunar powers demonstrated in the eighth manzil that is consistent with the comingled Solar-Lunar traits demonstrated in his form. Further links to this mingling of the powers of Sun and Moon can also be found in the tenth Lunar Mansion Al Jabhar situated between 25°42' Cancer and 8°34' Leo, which is used to promote love and subdue foes. Sidereally, this manzil begins at 28°09' Leo and also contains the Royal Star Regulus at 0°05' Virgo, which has the talismanic image of a lion and "renders a man temperate, appeases wrath, and gives favour." The manzil that follows this, Al Zubrah, is also of potential significance due to its Picatrix image being that of a warrior riding a lion with a lance in his right hand and the ear of his mount in the left. This mansion, which causes fear and reverence and brings honors and dignities, is associated with the fixed stars Zosma and Coxa in the rump of Leo, which currently sit at 11° and 13° Virgo, having shifted out of Leo

due to the Earth's axial precession in the early eleventh century CE. These stars were treated as an interrelated pairing in many ancient cultures, being known as Kakkab Kua⁶¹ on the Euphrates—which denoted them as the stars of the oracular deity Kua⁶²—and Armagh, meaning “The Great,” to the Chorasmians of Persia.

These forms and powers reveal a degree of similarity to the Western spirit Lecher, whose appearance as a soldier with the face of a red lion who rides a great horse, teaches astronomy and the liberal sciences, and can bring the conjurer friendships and good familiars reveals a degree of similarity to the Afarit of Arabian lore. The similarities between these spirits demonstrate their essential and celestial proximity to each other, with Lecher being connected to the decans of Gemini that neighbor those of Cancer, with the greatest crossover being found in his association with the seventh manzil Al Dhira, which runs between 17°08' Gemini and 0° Cancer and neighbors the eighth manzil that Muryell is associated with, which also demonstrates very similar influences over matters such as love and friendship.

From these sympathies, it can be postulated that the most conducive times to work with this spirit come when the Moon or Mercury is in the second decan of Cancer or when the Sun or Mars is in the third decan of Leo or when it is aspected by the Moon during her transit through those decans. Also relevant are the Moon's transits through the eighth, tenth, and eleventh Lunar Mansions, or those times when it forms conjunctions with the fixed star Regulus as it approaches the Ascendant or Midheaven. With the exception of the Moon's conjunction with Regulus, the effects of such works may be further enhanced when the Sun is in the Northern part of the heavens when the sign of Cancer or Leo is on the Nadir during the days and hours of Luna, Mercury, Sol, or Mars, depending on the nature of the assistance one wishes to gain from him.

HINBRA

The third Marquis under the King of the North is Hinbra, who is also called Umbra, Cerbere, Cerberus, Naberius, and Nebiros and comes in the form of a giant, a black crow, or a black crane. He has the power to inflict evil in whatsoever way he wishes and can grant, destroy, and restore dignities, prelacies, and honors. He knows of all things secret and hidden, the virtues of metals, stones, plants, and animals, and how to discover the Hand of Glory and brings wealth by transferring money from place to place. He can grant one friendships and familiarities by making one amiable, knows all languages and letters, and gives one perfect knowledge of all arts and sciences, particularly the art of rhetoric.

The link between the penultimate Northern spirit Hinbra and the spirit Naberus or Naberius first becomes apparent when one considers the powers relating to honor and wealth that he and his alter ego Umbra⁶³ share with the Livre des Esperitz spirit Cerbere. This link continues with Cerbere's "knowledge of all Sciences" being akin to Naberus's "knowledge of all Arts" and Naberus's alias name in the Pseudomonarchia Daemonum being Cerberus. These overlaps of identity conclude with Naberius's ability to make a person amiable, which directs us back to Hinbra and Umbra's powers to grant friendships and familiarities.

In addition to the similarities apparent between Hinbra/Umbra and Naberus that the survey (see [figure 45](#)) of their magical powers reveals, there are also some convoluted linguistic and semantic connections between the names Umbra and Naberius to consider. The Latin word *umbra* has a multitude of meanings including "shadow," "ghost," "dark," "night," "cover," "foliage," "safety," "care," "guard," "quiver," "silence," "preservation," and "hair," though it is the first four, with their gloomy or supernatural expressions, that are the most pertinent here. Semantically, *umbra* is connected to the word "nebula," which pertains to "darkness," "mist," and "obscurity." The Greek translation of *nebula* is νεφέλωμα (*nefeloma*), which bears a phonic similarity to the Hebrew נפילים, "nefilim," a word used to describe the race of giants born of the union between the fallen Watchers and the daughters of men in the mythos of Enoch. As well as providing a possible cause for Hinbra and Umbra's appearances as a

giant, these links also provide a consistency with the Enochic connotations apparent in other Northern spirits such as Ozia and Vriall as well as the formula postulated throughout this work that many spirits' names are derived from words of gloomy or transgressive origins.

Text	Book of Offices	Ad. 36674 fol. 65r	Livre des Esperitz	Ps. Daemonum/ Lemegeton	Goetia of Solomon
Name	<i>Hinbra</i>	<i>Umbra</i>	<i>Cerbere</i>	<i>Naberus/ Cerberus/ Naberius</i>	<i>Naberius</i>
Powers	Grants dignities	Dignity	Honor	Prelacies and dignities	Dignity and honors
	Reveals secrets	-	-	-	-
		Tells all things to come	-	-	-
	Brings friendship	Familiarity	-	Amiability	-
	Conveys money	Conveys money	Wealth	-	-
			All sciences	All arts	All arts and sciences
				Rhetoric	Rhetoric
Form	Giant	Giant	-	Black crow	Black crane

Figure 45. Synopsis of the identities of the spirit *Hinbra*.

With similar phonic qualities to *nebula*, *nefeloma*, and *nefilim* and similar semantic qualities to the names that express diabolical traits are the Latin words *nefarious*, meaning “wicked,” “abominable,” “impious,” “villain,” and “criminal,” and *nebulo*, meaning “rascal” or “scoundrel.” Although these words may be significant to the many possible origins of this spirit's name, perhaps the most significant potential source is the name of the angel Nebro found in the Gospel of Judas. Nebro is also called Yaldabaoth—one of the names of the demiurge—according to that text and is one of the twelve angels created to “rule over chaos and the

underworld,” whose “face flashed with fire and whose appearance was defiled with blood.” The meaning of the name *Nebro* is “rebel” or “apostate”⁶⁴ and derives from that of the giant Nimrod of Genesis 10:8–12 and 1 Chronicles 1–10.⁶⁵ Extra-biblical traditions state that Nimrod was a mighty king who rebelled against God and for this reason became forever associated with evil and apostasy. His status as a giant huntsman or herdsman has led to folkloric interpretations that conflate him with Orion,⁶⁶ whose importance is explored further as part of this work's analysis of the spirit Amduscias. It is, however, his Hellenized name, Nebrod,⁶⁷ that provides the most solid connection to the angel Nebro, whose rebellious nature and tenure as one of the angels of the underworld place him in a conceptually similar position to the fallen angels of the Book of Enoch. The biblical description of him as a giant who “grew mighty upon the earth,”⁶⁸ however, equates him not with one of the Watchers, but with their offspring, the Nefilim. Similar generational displacement is also apparent in Nebrod being cited as the grandson of Ham—who the Pseudomonarchia Daemonum's entry for Gaap states was the first man to make sacrifices to Bileth—while the early Arabic text *Kitab al-Magall* states that it was Nimrod, not his grandfather, who established these idolatrous practices.

While the words and names *nebula*, *nefarious*, *nebulo*, Nefilim, Nebro, and Nebrod can be semantically and etymologically connected with the names Naberius, Naberus, and Nebiros, it is also necessary to examine the links between these conflations and the character of Cerberus, the guardian of Hades, in order to gain a more complete understanding of this spirit. Like the fallen angel Nebro, Cerberus holds an exalted place in the underworld, occupying the position of the daemonic gatekeeper who prevents the living from entering and the dead from escaping the confinement of the underworld. Classically depicted as a three-headed dog, Cerberus's form follows the wider global associations of canine or dog-headed psychopompic deities and daemons such as Anubis, his Aztec equivalent Xolotl, and Sharvara,⁶⁹ one of the two guardian dogs⁷⁰ belonging to the Vedic underworld god Yama. The dogs of Yama are also mirrored in Zoroastrianism, where they are described as a pair of “four-eyed” dogs that perform the task of guarding the Chinvat Bridge—the “sifting bridge” the dead must cross to meet their eternal fate—and are

also alluded to in the funerary Sagdid⁷¹ ritual. In this rite, the body of the deceased was shown to a dog due to the belief that a dog's gaze had divine qualities that could drive away the forces of decay that putrefied the dead while simultaneously assisting the dead person's soul to reach its preferred destination in the afterlife. The requirement for this ritual specifies that the dog used should be black with tan flecks over its eyes or white with yellow ears,⁷² which accounts for the commonly cited etymological origin of the names Cerberus and Karvara as being “spotted” or “variegated.”⁷³ This suggests that such dogs were not “four-eyed” because they were polycephalous, but because they had distinctive facial markings that were believed to magnify their abilities to purify the dead and guide them through the realms of the dead by means of their magical gaze.

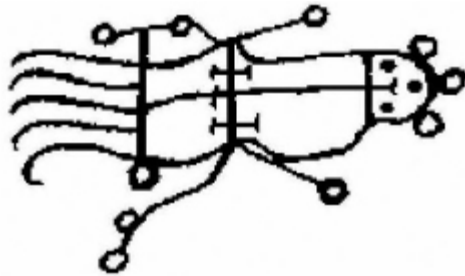


Figure 46. Seal of Naberius from the Lesser Key of Solomon. Note how the three circles at the right-hand side of the figure could be construed as “heads,” while the five strands at the other end could be seen to represent Cerberus's serpentine tails.

The appearance of such dogs as part of a pair in Vedic and Zoroastrian myth initially seems to be missing in the Greek Cerberus, who has no partner to accompany him with his duties, though the role of his sibling Orthrus as the two-headed dog that guards the cattle of the giant Geryon may remedy this. With Geryon being a herder rather than a huntsman, he represents an alternative mythological expression of the constellation Orion, whose celestial pursuit of the bull of Taurus here represents a protective function rather than a destructive one. With this being the case, the two dogs of Canis Minor and Major that accompany Orion can be seen as representations of Cerberus and Orthrus working their duties in unison. More conventionally, the position of these three constellations at the edges of the Milky Way represents their guardianship over the boundaries of the underworld, which, as previously stated, was likened to a “sifting bridge”

by the Persians, while in many other ancient civilizations it was thought of as a river.⁷⁴ In the classical application of this context, the Milky Way represents the River Styx, with Cerberus as Canis Major positioned on one side of it as he watches over the inner portal of the underworld, while Orthrus, as Canis Minor, guards its outer portal.

An aspect of these two canine constellations that was of particular importance to the Egyptians was the star Sirius—or Sothis, as they named it—in Canis Major, which was linked to many gods but was especially identified with Isis, the Great Mother, and Anubis, the wolf or jackal-headed god whose role as the judge of the dead mirrors the “sifting” function of the dogs that prowl the Chinvat Bridge. In the Old Kingdom of Egypt, the heliacal rising of Sirius marked the inundation of the Nile that heralded the beginning of the New Year. This led the Greeks of the Hellenistic period to associate it with the beginning of their own astrological New Year as well, which began with the summer solstice in the sign of Cancer, which was also the sign that the Egyptians equated with the beginning of the world.⁷⁵ This transferral of the remnants of the Egyptian celestial mysteries into Hellenistic astrology led to the celestial daemon of Sirius being associated with the first decan of Cancer, which Hephaistio of Thebes's *Apotelesmatics* confirms by naming that decan “Sothis.” Liber Hermetis concurs with this by describing that decan's daemon as having the image of a dog conjoined with slender serpents that rise above its head. This image strongly invokes that of Cerberus, whose mane or tail was said to take the form of serpents, while its name, Sothis—or Senepthois,⁷⁶ as it is named in Liber Hermetis—informs us that the Greeks equated their own underworld dog with Sirius and Anubis. Additionally, the daemon of the third decan of Cancer, which is named Chnoumis⁷⁷ in *Apotelesmatics*, is also described as having a canine element in Liber Hermetis with it being a two-headed creature, with the head on the left being that of Anubis. Unfortunately, as portions of the text of Liber Hermetis are lost, it is not possible to render a complete image of this daemon with no description surviving of its right head. The description of this decanate daemon resumes after a second lost portion of text informs us that its talisman is that of a waxen image featuring the goddesses Luna and Juno—the latter of which represents the new and waxing Moon in some of her aspects—between whom stands a four-headed dragon with two of its heads bent and two of its heads straight.

Like the goddesses it stands between, this dragon represents the four quarters of the Lunar Cycle in which the bent heads represent the waxing and waning crescent Moon and the straight ones the Moon when it is new or full.

With strong Lunar imagery abounding in this description, it is fitting that the double-headed Anubis aspect of this daemon is notable for its similarities to Atu XVIII, The Moon, in Aleister Crowley's Thoth Tarot which also features Anubis in a “double-form.” Crowley explains Anubis's Lunar association with his being “the watcher in the twilight, the god that stands upon the threshold, the jackal god of Khem, who stands in double form between the Ways.”⁷⁸ The symbolism of twilight and the threshold conveyed by Crowley in this summary are especially significant to a deity who stands at the hinterlands between life and death, for twilight is a liminal time, subject equally to darkness and light, and accordingly represented in the underworld dogs by Orthrus, whose name means “Twilight.”

From the above considerations it becomes evident that Orion and his dogs are significantly symbolized in the spirit Hinbra. Despite these links, the corvid form he assumes under the name Naberus seems at odds with the connections to Orion, giants, and dogs, while his depiction as a black crane in the Goetia of Solomon seems to bear no relation at all to this mythos. This aside, the general characteristics evident in corvid spirits such as Mistalas, Zayme, and Mallapas reveal a Saturnian nature and connections to the underworld, funerary rites, and necromancy that are in strong accord with Hinbra's chthonic persona.

Such elements are expanded upon more fully in the form he takes under the name Nebiros in the Grand Grimoire, which sees him elevated in rank to the field marshal and inspector general of the armies of hell. Considering the prestige of the entities he is connected with, this status seems more befitting than the lesser rank he is apportioned in the other texts, though his “subordinate” status is still evident in the duplication of his Pseudomonarchia Daemonum form, Naberius, who appears as one of Nebiros's subjects. This peculiarity naturally raises a question as to whether these two spirits are separate entities who happen to have very similar names to each other, but given the other examples of duplication evident throughout the spirits explored in this work, it is feasible that one

may be seen as the higher or lower vibration or emanation of the other in the same way that many pagan deities such as the Tantric goddesses Durga and Kali and the triple-formed Hecate of Greece undergo numerous variations in their names and forms in order to express different aspects of their natures.

Further evidence for Nebiros and Hinbra's shared identity can also be found in a comparison of the powers of both names. The Grand Grimoire's version of Nebiros has the abilities to inflict evil on whomsoever he will, discover the Hand of Glory, reveal the virtues of metals, minerals, vegetables, and all animals, and predict things that are to come. His infernal dominance is expressed through his being one of the “greatest Necromancers in all the Infernal Hierarchies,” who “goes to and fro everywhere and inspects the hordes of perdition.” Although the Grimorium Verum does not define any specific abilities to Nebiros, as the ruler of the spirits Hael and Sergulath, we can assume that the powers attributed to them are also attributed to him. These powers consist of the ability to speak in any language, teaching the means by which any type of letter may be written in the case of Hael, and having knowledge of things secret and completely hidden in the case of Sergulath. Comparing these sets of powers to those aligned with the names Hinbra, Cerberus, and Naberius, a degree of overlap becomes apparent. Both manifestations' powers to reveal the future and secret or hidden things and deliver knowledge of the arts and sciences⁷⁹ fall in easy accord with each other. Less easy to equate with each other are Hinbra's power to destroy dignities, prelacies, and honors, which finds only a vague accord with Nebiros's power to inflict any evil he wishes, and “conveying money from place to place,” which does not initially seem to find solid accord with “discovering the Hand of Glory.” When it is considered, however, that the purpose of finding the Hand of Glory was to give a thief the ability to break into a house undetected and steal whatever he wished due to his being invisible or all of its residents being lulled into a magical sleep, then the associations of both powers can be related to the theft of hoarded wealth.

Combined Powers of Hinbra, Cerbere, and Naberius	Combined Powers of Nebiros/Nebirots
Bestowing or destroying dignities, prelacies, and honors	Power to inflict evil
Revealing secrets	Virtues of metals, stones, plants, and animals
Telling of all things to come	Knowledge of secret and hidden things
Friendship, amiability, and familiarity	Predicting things to come
Conveying Money from place to place	-
Knowledge of all arts and sciences, esp. rhetoric	Discovering the hand of glory
	Knowledge of languages and letters (grammar)

Figure 47.

Examined together, the powers attributable to the multiple forms this spirit takes reveal a consistent overlap with the magical attributes of all three decans of Cancer, as seen in [Figure 48](#) below. This overlap is significant due to the links the underworld dogs Anubis, Cerberus, and Orthrus have with this constellation, as found in their connections to the names and images that Hephaistio and Liber Hermetis attribute to its first and third decans. Of these, the third seems especially relevant to the mythos of Orion and his hounds, with hunting featuring as one of its powers and with Agrippa describing its image as being that of a man hunting with a lance and horn summoning dogs for the hunt. These hunting connotations, which may also include “pursuing those fleeing,” are reflected in Nebiros's knowledge of the virtues of animals, which would be vital to a successful huntsman, while his powers to inflict evil and destroy dignities are aligned with this decan's malign aspects such as causing conflicts and disputes and possessing things by arms and brawlings. The Lunar rulership of this decan magnifies the Moon's natural strength as the sign's ruler, which is fittingly symbolized by the talismanic image of two Lunar goddesses and a Lunar dragon in Liber Hermetis as well as Naberius's Lunar rank of Marquis in the *Pseudomonarchia Daemonum* and Lemegeton.

Sign	Decan	Astrological Powers (Agrippa)	Concordant Powers of Hinbra/ Naberus/Nebiros
♋	♄	Sharp senses, subtlety of wit, love of men	Knowledge of all arts and sciences; knowledge of languages and letters; knowledge of secret and Hidden Things; telling of all things to come; friendship, amiability, and familiarity
	♌	Wealth, cheerfulness, joy, love of women	Conveying money from place to place; discovering the hand of glory; friendship, amiability, and Familiarity
	♍	Conflicts with men, pursuing those fleeing, hunting, disputes, possessing things by arms and brawlings	Power to inflict evil; bestowing or destorying dignities, prelacies and honors, virtues of animals

Figure 48. Decanate concordances with the power of Hinbra.

Other celestial aspects that can be considered when working with this spirit are those when the Moon is conjunct with the fixed stars Sirius and Procyon at the Ascendant or Midheaven due to their placements in the constellations of Canis Major and Canis Minor, and also when the Moon is passing through the fifth, sixth, and seventh Lunar Mansions, Al Hakah, Al Han'ah, and Al Dhira. The first of these is relevant due to its associations with the three stars in the head of Orion and its ability to assist the magician with scholarly matters, which fit with Hinbra's abilities concerning the acquisition of knowledge of the arts and sciences. The second of these is relevant due to its current sidereal placement of 9° to 20° Cancer aligning with that of Sirius at 14° Cancer and its abilities concerning hunting. The third of these is due to its current sidereal placement of 20° Cancer to 7° Leo aligning with that of Procyon at 26° Cancer and its influence over matters of friendship.

Through the Northern and Lunar associations apparent in Hinbra's Cancerian nature, other conducive times to work with him are when Mercury, Venus, or the Moon is in its respective decans of Cancer or, in the case of Mercury and Venus, when the Moon aspects them from Cancer

or is present in the Cancerian decans they govern. These transits are best adhered to during the planetary days and hours of Luna, Venus, and Mercury or when Cancer is marking the Nadir.

ANNOBOTH

The fourth Prince under Egin is Annoboth, who is also called Anaboth, Annobath, Annabath, Ansoryor, Antyor, Furcas, Bartax, and Noocar. He comes in the form of a knight or cruel old man with a long beard and hoary head riding a pale horse or ass, carrying a sharp object or a viperous eagle, and wearing a double crown or as an old man carrying a staff who has dirty hands, earthly feet, and the voice of a screech owl. He reveals treasures, especially those that are kept under the powers of Saturn and Mercury, and can drive away the protectors of those treasures if they be spirits of the North. He tells of strange things and the virtues of waters; gives true answers of all things including the past, present, and future; can teach many magical arts, including hydromancy, pyromancy, chiromancy, astrology, geomancy, and necromancy; and can teach the magician the properties of herbs, stones, and trees. He also teaches the liberal arts and sciences within seven days as well as the arts of physick, logic, rhetoric, and philosophy.

Annoboth, more commonly known as Furcas in the Lemegeton, is a spirit with multiple but strongly overlapping identities, appearing with the almost identical names Annabath and Annobath in the first Book of Offices list, where he also appears in slightly differing forms under the names Ansoryor (vel Antyor), Bartax, and Noocar. In the *Pseudomonarchia Daemonum* and *Livre des Esperitz* he may also go by the contentious pseudonym of Forcas, though this is probably doubtful due to Forcas being closer in form and nature to the Southern spirit Partas, who in turn resembles the Eastern spirit Maxayn. Whether all of these spirits ultimately denote a greater spirit which each of them is a lesser manifestation or emanation of cannot be determined here, but for the sake of providing a consistent link between them, Annoboth/Furcas and Partas/Forcas are considered as separate spirits.



A depiction of Annoboth, by Louis Breton, from J. A. S. Collin de Plancy, Dictionnaire Infernal, Paris: 1863.

Despite such difficulties, the names Annaboth and Annabath speak largely for themselves as cognates of Annoboth or Anaboth and present a triplicated form as a spirit who comes as a knight riding a pale horse while wearing a double crown, carrying a sharp object, revealing the locations of treasures, teaching various magical arts, giving true answers, and telling of strange things. From these overlapping entries, the common ground with Furcas from the *Lemegeton* is very clear, as he holds the rank of a knight, carries a sharp weapon in his hand, rides a pale horse, and teaches subjects such as logic, rhetoric, pyromancy, chiromancy, philosophy, and astrology. The main difference between their forms comes with Annobath being given the rank of Lord or Governor and appearing as an armed knight, while Furcas appears as a cruel old man with a long beard and hoary head.^{[80](#)}

The name Furcas, as discussed in the entries for Furfur and Valefar, derives from the Latin term *furca*, denoting a gibbet, wooden yoke, or fork

that criminals or wayward slaves were attached to either for discomfort and shame, for flogging, or, in ancient Egypt, for torture and decapitation as this account by Wallis-Budge demonstrates.

One Terrible instrument of Torture was . . . a tree branch, forked at one end . . . which, with the help of a strip of leather . . . is fastened around a man's neck. It hangs down in front of the wretched creature doomed to carry it. If the branch is thick, the weight is considerable, and if to the end a block of stone or so be fastened, its effectiveness as an instrument of torture can be well imagined. In some cases, the hands were also fastened to the stick . . . Lepsius,^{[81](#)} who saw them in use, wrote: "Each captive carried before him the stem of a tree as thick as a man's arm, about five or six feet long, which terminated in a fork, into which the neck was fixed. The prongs of this fork were bound together by a cross piece of wood, fastened with a strap. Some of their hands, also, were tied fast to the handle of the fork, and in this condition they remained day and night—it can be driven into the ground firmly, and then the prisoner is tied to it, with the arms tied in this position to the stick the pain is said to be unbearable." The hieroglyphs also cast light on the use of the stick. . . . We see a captive with his arms tied behind him to the stick. In another glyph we see a captive tied to the stick by the neck, and his arms tied behind his back; in this attitude the head was cut off. . . .^{[82](#)}

These torturous elements are also found in the meanings behind the names of the spirits Volac, Goyle, and Saranyt and are consistent with the Christian concepts of daemons as agents of infernal torture who are themselves tortured by their own damnation. While the physical forms of the similarly derived Forcas and Furcas do not overlap, crossovers between Furcas and the other spirits connected to Partas are apparent in the pale horse that both Furcas and Partas's cognate Bathym ride, as well as a shared ability to discover hidden treasures. While these commonalities would not usually be sufficient to suggest a shared identity, in this case the phonological progression evident in the names Bartax, Partas, Parcas, Harchase, Forcas, and Furcas presents a tangled mass of correlated daemonic names, forms, and properties that makes definitive statements regarding the true nature of their linear identities complicated.

Furcas's appearance as an old man in the *Pseudomonarchia Daemonum* and *Lemegeton* is also consistent with the appearances of the spirits Noocar and Bartax in the first list of the *Book of Offices*. Of these two, Noocar is described as a lord⁸³ who appears like an old man walking with a staff. He has the tail of a viper, earthly feet, dirty hands, and the voice of a screech owl and is ever looking toward heaven. He is obedient to the master and willingly shows all things and the secret places of treasures, especially those that are kept under the powers of Saturn and Mercury as well as those that may be made under the auspices of the other planets. He loves money and teaches best the art of necromancy and how it may be performed by use of the strength and position of the planets, and he understands the virtues of herbs, precious stones, and water.

This description notably portrays him as a spirit of Saturn and Mercury, the influences of which are both evident in his Saturnian appearance and Mercurial powers. Along with his appearance as an “angry man” portrayed in the *Pseudomonarchia Daemonum*'s Latin as “*similitudine sævi hominis*,”⁸⁴ this links his essence to the fixed star Deneb Algedi situated in the Tail of Capricorn at 23°48′ Aquarius in the tropical Zodiac, the daemon of which appears as a hart, goat, or angry man that can be utilized to bring an increase in riches. Although this star is not particularly consistent with Annoboth's other powers, it reveals a consistency between the combined celestial powers of Saturn and Mercury to produce a man of cruel or angry appearance who can bring riches. Noocar's equally Saturnian-Mercurial powers of teaching necromancy by means of “the strength and position of the planets” concur with Annoboth's knowledge of the magical arts and astrology, of which his knowledge of the virtues of herbs and precious stones is a reflection in the material realm in the art of the creation of talismans, whereby the “above” and “below” are unified in the elements.

This particular manifestation of Annoboth under the name Noocar reveals a connection with two similar Hebrew words that combine to give a more complete picture of his nature. The first is עֵכָר (*okar*), meaning “wrong,” “murky,” “afflict,” “defoul,” “disturb,” and “trouble,” which is also reflected in the Arabic عاكر (*akkar*).⁸⁵ The second possible meaning behind this name is related to the Hebrew נִעְקָר (*noqar*),⁸⁶ which refers to “a weakening” or being “uprooted,” “exiled,” or “expelled,” and can therefore be connected to the Judeo-Christian concept of daemons and

pagan gods being angels who were exiled from the presence of God, which is referred to in description of Noocar looking “ever toward heaven.”⁸⁷ In keeping with his relation to biblical demonology, his having the voice of a screech owl also associates him with the unclean animals related to the Shedim of the wilderness.⁸⁸

The second of Annoboth's other Book of Offices cognates is Bartax, who can be equated with him due to his appearance as an old man who reveals the locations of hidden treasures. It is through this name, as well as the similarities between the names Furcas and Forcas and the other powers that connect these two spirits described above, that the link to his potential twin Partas comes. The similarities between Partas and Maxayn also reveal a linguistic link between Partas, Maxayn, and Annoboth, due to one of Partas's aliases being Bathym and one of Maxayn's aliases being Bathin, whose names both derive from the Greek βάθος (*bathos*), meaning “depth,” “profundity,” “bottom,” and “twilight.” In the case of Annoboth's variant names Annabath and Annobath, βάθος is preceded by the prefix ἀνα (*ana*), meaning “above” or “over,” giving his name the potential meaning “Above the Depths.” With the phenomenon of polylinguistic conjunction considered, another meaning of his name may also be found in the Hebrew עֲנִיבָה (*anibah*), “noose,” which is comparable in its connotations of punishment and execution to the Latin *furca*, which, as well as meaning “gibbet,” as described above, also means “place of execution.” The pejorative Roman term for a criminal, *furcifer*, also reflects this, with one of its several meanings being “gallows bird.” Yet another, though less likely, possibility is that the latter half of his name, *aboth* or *abath*, represents the same truncation of the god name Sabaoth seen in that of the demiurgic Ialdabaoth. With *Sabaoth* having the meaning “hosts,” the contrived word *Anabaoth* has the meaning “Above the Hosts,” which would relate to his lordship over his legions of spirits.

Annoboth's third Book of Offices cognate Ansoryor or Antyor can be demonstrated to be of a similar essence to him due to another strong overlap of form and powers. He appears as a knight riding a pale horse carrying a viperous eagle and has powers that relate to the art of necromancy and the disclosure of hidden treasures; knowledge of herbs, stones, and trees; matters relating to medicine, nigromancy, pyromancy, hydromancy, and “all Arts”; and giving true answers of things past, present, and future while granting perfect knowledge of the liberal arts

within seven days. The last of these powers suggests that his teaching abilities are akin to those spirits employed in operations such as those found in the *Ars Notoria*, in which a series of diagrams or “notes” are studied by the magician in order to bring him or her quick and nonrationally transmitted knowledge of theology, philosophy, rhetoric, music, grammar, arithmetic, and astronomy. In its whole form, the Notary Art is a text connected to the four Elemental Kings, as is specifically stated in the summaries of the powers of Amaymon and Egin and further hinted at in the *Ars Notoria* itself,⁸⁹ which states that its gifts of knowledge are granted by “the four Angels.”⁹⁰ The repetition of the number four is a recurring theme in this text, as is seen in the importance of the multiplication of that number found in the stress placed upon the fourth, eighth, twelfth, twentieth, and twenty-eighth days of the Lunar Cycle,⁹¹ as well as its text being composed of four languages⁹² and its design being that of gaining power over the “Four Virtues of the Humanities”⁹³ that are distributed throughout the “Four Parts of the Earth.”

Ansoryor's name appears to have its root in the Latin *anser*, meaning “goose,” which is a creature associated with the spirits Mosacus,⁹⁴ Ipes, and Asmoday, who all have the feet of a goose, as well as the Book of Offices spirit Bryman, who appears as one in its entirety. A further connection between the daemons of the grimoires and geese is found in the manifestation of multiple spirits who are accompanied by goshawks, the name of which comes from the combination of “goose” and “hawk,” whose numbers include Agares and Balam, who both appear with goshawks perched upon their fists, and Volac, who comes with wings that are described as being either those of an angel or, in the case of his alias Coolor, those of a goshawk.

The imagery of the goshawk, which dates back at least as far as the bas-reliefs of Assyria, is an emblem of the art of falconry, and can therefore be seen as an indication of a Solar nature due to the connections evident between falcons and eagles and sun and sky gods such as Horus and Zeus who have Solar or higher celestial natures.⁹⁵ This symbolism is also partially resonant with the viperous eagle that Ansoryor holds, which suggests the merging of Solar or celestial powers with those of the underworld, which, in Ansoryor, are expressed simultaneously. With spirits appearing in the form of geese being depicted as Lunar manifestations in

the descriptions found in the Book of Oberon and the *Fourth Book of Occult Philosophy*, it may also be postulated that the “goose-hawk” represents a melding of Lunar and Solar qualities in a spirit.

As far as his astrological qualities are concerned, this cognate of Annobath displays planetary attributions that are clearly consistent with Saturn in his appearance and his command over necromancy, while the prevalence placed in his powers over matters of knowledge and magic correlate strongly with Mercury. Furthermore, his appearance with a viperous eagle and his ability to reveal treasures expose a resonance with the imagery of the Sun in its passage through the underworld, which correlates well with his position as a Northern spirit, as it is the Sun's passage through the North that is connected to its chthonic function. A Northern, Solar decan that fits with his appearance and cruel temperament is the first of Leo, which influences cruelty, violence, boldness, and wickedness. Saturn's transit here, or aspects formed to Saturn by the Moon when she is there, may exacerbate his malevolent character, and because of his Solar connections, this also applies to the Sun's transit here. His Mercurial nature, meanwhile, resonates with all three decans of Virgo—including his “earthly feet” and his knowledge of herbs, stones, and trees—so the passage of Mercury through these should prove a significant factor in gaining assistance from this spirit. With necromancy being influenced by the Moon's transit through a Terrestrial sign, the Moon's position in Virgo may also be utilized if one wishes to work with Annobath toward such ends. These powers may be best utilized when the Sun is in the North, during the planetary days and hours of Sol, Mercury, and Saturn when Leo or Virgo is on the Nadir. No strong correlations are apparent with the Lunar Mansions, but the Moon's transit throughout Virgo may be utilized for works of necromancy.

Annoboth	Anaboth	Annobath	Ansoryor	Noocar	Bartax	Furcas
		Carries a spear/sharp object	-	-	-	Carries aspear/ sharp object
				Carries a staff	-	-
				Old man	Old man	Old man
		Pale horse/ ass	Pale horse/ ass	-	-	Pale horse/ ass
		Double crown	-	-	-	-
Knight	Knight	Knight	Knight	-	-	Knight (Rank)
				Screech owl	-	-
				Dirty hands	-	-
				Earthly feet	-	-
						Long beard
						Hoary head
			Viperous eagle	-	-	-
Treasures	Treasures	Treasures	-	Treasures	Treasures	-
						Logic
						Rhetoric
			Physick	-	-	-
			Herbs, stones, and trees	Herbs, stones, and trees	Herbs, stones, and trees	
Necro- mancy	Necro- mancy	Necro- mancy	Necromancy	-	-	-

	Pyro- mancy	-	Pyromancy	-	-	Pyro- mancy
						Cheiro- mancy
		Geomancy	-	-	-	-
			Hydromancy	Virtues of waters	-	-
	Magickal arts	-	-	-	-	-
			Past, present, and future	-	-	-
			Liberal arts/ sciences	-	-	-
						Philo- sophy
				Astrology	-	Astrology
Tells strange things	Tells strange things	-	-	-	-	-
		Gives true answers	Gives true answers	-		

Figure 49. Forms and powers of the spirit Annoboth and his aliases.



Amduscias, by Louis Breton, from J. A. S. Collin de Plancy, Dictionnaire Infernal, Paris: 1863.

VIII

THE REMAINING SPIRITS

This section features analyses of the forty-five remaining spirits of the *Pseudomonarchia Daemonum*, the *Lemegeton*, and the first list of the Book of Offices that couldn't be accounted for among the forty-eight spirits from the Book of Offices' second list covered in parts IV–VII. Because of the many overlapping qualities apparent in the decans and Lunar Mansions, assigning the remaining spirits to their respective Elemental Kings and Cardinal directions often proves subject to a degree of speculation, with the only clear and distinct rules being the planetary and elemental qualities displayed in the descriptions of these spirits. For that reason, the suggested rulers for the spirits that follow represent what is perceived to be the best fit, but can be experimented with if they are believed to be better-placed elsewhere.

FROM THE PSEUDOMONARCHIA DAEMONUM AND THE LEMEGETON

Amduscias

Amduscias is a Duke who appears as a unicorn and is accompanied by the sound of trumpets and other musical instruments just after he appears. He grants excellent familiars and can cause trees to bend and incline to the will of the magician.

The alternative spelling of his name, Amdukias, given in the Lemegeton shows his name to be descriptive of his rank of Duke due to that word's Greek origin being *δουκας* (*doukas*). His ability to manipulate the movement of trees to the magician's will is suggestive of a wild, earthy nature that is verified by his appearance as a unicorn, which in legend is depicted as living in the deepest parts of the woods. As with the spirit Barbais, who is also associated with forests and musicians, a link is apparent between Amduscias and the legends of Orpheus, who was able to make trees dance to his music. Barbais and Amduscias also display an overlap of essence with guardian deities or spirits of the forest such as Silvanus, Centaurus, Humbaba,¹ and the giant, black-clad, one-eyed guardian of the forest in the Mabinogion story *The Lady of the Fountain*. The lattermost of these is described as having power over “serpents, and dragons, and divers sorts of animals,” which was symbolized in his possession of an enormous club that he used to smite a nearby stag. In the legends surrounding the Black Giant and Humbaba, the forest has clear celestial connotations. This is directly stated in the case of Humbaba, due to it being described as the “abode of the gods,” but is expressed more subtly in the description of the Black Giant, whose “rulership over the animals” is suggestive of an influence over the forces of the Zodiac.²

Due to his vast size and his heavy club, it is feasible that the Black Giant represents a Brythonic understanding of Orion, with the single eye in the center of his brow representing the single star that features in Orion's head in his constellation. As suggested in the tale of *Pwyll, Lord of Dyfed*, the Iron Age Britons—to whom the origins of some of the Mabinogion stories are attributed—may have believed Orion to be the constellation of a

mighty denizen of the underworld.³ This was confirmed by Homer in the *Odyssey*,⁴ in which Odysseus described how he saw Orion driving wild beasts over the Meads of Asphodel in possession of a huge bronze club. In the Welsh tales, this position is further elaborated, with Arawn—a name which bears a close resemblance to that of Orion—holding the title of the chief of the Otherworld. In the story of Pwyll, the constellational qualities of Orion are apparent in the portrayal of Arawn as a hunter pursuing a stag with his underworld hounds, the Cwn Annwn, whose shining white bodies and red ears represent Sirius and the other stars of Canis Major and Minor. Although the stag's color is not mentioned, all animals with an Otherworld origin in Welsh myth—such as the horses of Arawn and Rhiannon, the magical sow Henwen, and Arawn's hounds—are white in hue. If the stag was also of an underworld origin, then it can be interpreted to be of the same nature as the mythical white stag that leads its hunters to a magically significant location or moment in time. Considering Arawn's recurring annual war against the forces of light represented by Hafgan, the summer god, it is likely that Solar themes relating to the cycle of summer and winter form the main motifs of this tale, with the death of the elusive stag a portent of Hafgan's eventual defeat at the hands of Pwyll and the victory of winter and darkness that would have followed.

The relationship between the events and symbols of such tales and Amduscias lies in the similarities in the symbolic functions of the white stag and the unicorn, as both creatures are associated with elusiveness, purity, nature, and Solar or heavenly qualities that are pursued in one way or another by an archetypal forest hunter. As well as having powers over life and death, unicorns are able to neutralize poisons and heal grievous wounds with their blood and tears and, like Barbais, are able to understand the tongues of other animals. Although the magical qualities attributed to Amduscias are somewhat understated, we may assume that his appearance as a unicorn symbolically connects him to its other magical attributes, which include the ability to return from death when slain, thus symbolizing the same powers over life and death that are seen in Asclepius and Ashtoreth.

The appearance of musicians, who usually accompany the grimoires' major kings, shortly after Amduscias's manifestation suggests that he precedes the retinue of spirits that accompany these kings. Again, this provides a possible link to Barbais, who is described in the

Pseudomonarchia Daemonum and Lemegeton as being accompanied by four great kings.⁵ This may lead us to conclude that Barbais, as a master huntsman akin to Orion or Centaurus, appears alongside the musicians that accompany the kings of the four Cardinal signs—who represent the Sun's journey through the turning wheel of the Zodiac—on a great hunt through the celestial forest, which represents the Cosmos, while Amduscias, as the unicorn, represents their celestial quarry.

With his destructive, earthy qualities, Amduscias has a nature that is in accordance with the third decan of Virgo, which influences the destruction of trees, weakness, illness, the loss of members, and plundering the Earth. Because of this connection, he is postulated to come under the rulership of Amaymon, the King of the South, and should therefore be worked with when the Sun is in the Southern Quarter on the day and hours of Mercury, who governs both Virgo and its third decan, when that constellation marks the Midheaven.

Andras

Andras is a Marquis who is also called Vandras and comes in the form of an angel with the head of a night raven carrying a sharp weapon in his hand and riding a strong black wolf. He is the author of discord and may decide to kill the magician, his servant, and all his assistants.

The origin of Andras's name lies in the Greek *άνδρας*, “man,” and places him in close proximity to the spirits Andrealphus and Andromalius. Because of this and the other overlaps considered in their entries, these three spirits can be viewed either as a trinity of related spirits or as three different expressions or emanations of a common entity. Although the Greek etymology of his name is sound enough, a possibility for a more complex linguistic origin is pointed to in the type of bird that his head takes the form of, which Weyer's original Latin text calls a *nycticoraci*.⁶ Although some translations of the Vulgate Bible's list of birds it is forbidden to eat⁷ name the *nycticoraci* as a “night raven,” the technical translation of this bird's name refers to a nightjar, a bird with a harsh and unusual cry that European folklore considers portentous for those who heard it, thus earning it the nickname “the corpse fowl.” This ominous connection provides a link between his physical form and a possible

alternative etymology for the name Andras, which could be seen as a merging of the Greek *άνδρας* and a truncation of the Latin *dirus* or *diras*, which means “ghastly,” “fearful,” or “ill-boding portents.” Conjoined, these two words possibly denote “an ill-boding portent for man,” which, considering Andras's deadly nature, seems plausible.⁸

With such a sinister nature evident in Andras's form and character, work with him—if desirable—can be enhanced through utilizing the first decan of Scorpio, to which are attributed “strifes, treacheries, deceits, detractations, and perditions.” This is a decan of Mars set within a sign ruled by Mars, which is a planet that Andras's decidedly masculine name as well as the sword he bears, the wolf he appears as, and the generally murderous and discordant nature he displays are all in accord with. Also relevant to this spirit is the eighteenth Lunar Mansion, Al Kalb, positioned between 8°34′ and 21°25′ Scorpio, which causes discord.

Being so clearly connected to Scorpio, Andras may be connected to either Egin, the King of Elemental Water, or Paymon, the King of the West, who rules not only the sign of Elemental Air, but also the signs between 180° and 270° of the ecliptic. While either king is equally likely to be his superior, the connection apparent between the similarly named Andrealphus and Andromalius with the King of the West leads to the decision to attribute Andras to the retinue of Paymon. In accordance with this, he is best worked with when the Sun is in the Western part of the heavens when Mars is in the first decan of Scorpio or is being aspected by the Moon when she is in that face, especially in the day and hours of Mars or when Scorpio is on the Descendant. Unaspected, the transit of the Moon through the eighteenth Lunar Mansion may also prove useful to works with this spirit.

Andrealphus

Andrealphus is a Marquis who comes in the form of a peacock and raises great noises on his appearance. When in human shape, he teaches geometry and all things relating to admeasurements perfectly. He also makes one a subtle disputer and cunning in astronomy and can transform a person into the likeness of a bird.

With his appearance as a peacock—which the *Fourth Book of Occult Philosophy* informs us is a shape that Jupiterian spirits take—Andrealphus manifests in a form that mirrors the Sepharvite sun god Adrammelech. This deity is depicted as a peacock in the Talmud⁹ and bears a name that is most likely derived from the Hebrew roots אָדָר (*adar*), “magnificent,” and מֶלֶךְ (*malek*), “king.”¹⁰ With this similarity comes one of several points of obfuscation with the identity of this spirit and that of Andromalius, whose name also reveals a likely relationship to the name Adrammelech. Although this appears too simplistic a statement to be presented as proof of their shared identity, such simplicity goes away when Andrealphus's relationship to the spirit Halphas is considered. The etymological origin of the name *Halphas* and the *-alphus* element of Andrealphus's name resides in the Greek Ἀλφειός (*alpheios*), meaning “whitish,” which, in the case of Andrealphus, gives his full name the approximate meaning “a man of whitish appearance.” While this provides a linguistic connection between Halphas and Andrealphus, a more interesting fact to consider is that Halphas's aliases Malthus and Malthous bear a distinct similarity to Malcus, the alias of Andromalius.¹¹

Another aspect to consider here is the similarity revealed between the etymological origins of Halphas's near-twin Malphas and the Pseudomonarchia Daemonum spirit Valefar, whose alias Malephar is in close proximity to the name of Malphas's Book of Offices cognate Mallapas. This is symbolically and linguistically uncanny due to Malephar being known for causing one to commit theft up to the point of being brought to the gallows, while Andromalius—linguistically linked to Malephar via the names Mallapas, Malphas, Malthus, Halphas, and Andrealphus—appears to be the agent of justice and punishment responsible for bringing those that Malephar set out to destroy to their executions.

While there is no obvious Book of Offices cognate for Andrealphus, he appears in the *Livre des Esperitz* under two names. The first is Andralfus, for whom there is no description, and the second is the rather cryptic Tudiras Hoho, who can be matched with Andrealphus due to their both having the ability to grant knowledge of science and turn a person into a bird, though Tudiras Hoho takes the shape of a beautiful girl rather than a peacock. The name Tudiras Hoho is a puzzle that is difficult to solve, with

the possibility that it means “you decide” in Spanish followed by the sound of laughter being a valid but unusual possibility. Another is that this puzzle is a polylinguistic conflagration of the Latin words *tu* for “you” and *dira* for “ghastly,” “portentous,” or “to await,” alongside the Hebrew הוה (*haveh* or *hoh*), meaning “passion,” “mischief,” or “trouble.” If accepted, this polylinguistic solution presents a warning of sorts to the magician that this spirit is perilous; for the meaning of this name could be interpreted as “trouble awaits you,” “portentous troubles,” or the warning that one's passions are likely to bring one mischief and trouble due to their ghastliness. As discussed throughout this work, the simultaneous translation of spirit names into multiple languages to give a range of meanings in a single word is a commonly used cipher in the Book of Abramelin, which Abraham of Worms stated relied upon the mixed usage of Hebrew, Latin, and Greek, while John of Morigny's *Liber Visionum* informs that the Ars Notoria extended to as many as five languages mixed together in its passages, being Hebrew, Greek, Latin, Chaldean, and Arabic.

Despite the several points of difficulty that become apparent when examining this spirit's name and his relationship to other spirits, the other aspects of his character are thankfully rather simple. The “great noise” he brings on his appearance reveals him to be a spirit “born of the clouds,” and therefore of the combined nature of Water and Air. Of these, Air is the more apparent in Andrealphus's nature due to his mastery of matters such as “geometry,” “admeasurements,” “astronomy,” and “transformations,” which all relate to Gemini and Mercury, though more specifically to its first decan, which influences matters of “Wisdom,” “Science,” and “the Art of Numbers.” Furthermore, this decan is governed by Jupiter, which accounts for Andrealphus's coming in the form of a peacock. These celestial and elemental attributions reveal him to be a spirit under the rulership of Paymon, the King of the West. Therefore, the transit of Mercury or Jupiter through the first of Gemini, or the Moon's aspects to those planets when she transits that decan, can enhance work with him, especially when the Sun is in the Western part of the heavens during the days and hours of Mercury or Jupiter when Gemini is on the Descendant.

Andromalius

Andromalius is a great and mighty Earl who comes in the form of a man holding a great serpent in his hand. His office is to bring back thieves and the goods that they stole, to discover all wickedness and underhand dealings, to punish thieves and other wicked people, and to reveal the locations of hidden treasures.

With functions that largely orbit around the themes of justice and punishment for wrongdoing, it seems likely that the name Andromalius derives from the word *Andro*, which has Greek origins referring to “man,” and the Latin *malus*, which denotes “evil,” “calamity,” “hurt,” and “harm,” but also “punishment,” which clearly aligns with his ability to bring thieves to justice and mete out punitive retribution to them. While this clarifies his name with a good degree of certainty, alternative etymologies are also apparent in the name of the god Adrammelech.¹² As already discussed in the analysis of the spirit Andrealphus, this name derives from the roots אָדָר (*adar*), “magnificent,” and מֶלֶךְ (*malek*), “king,”¹³ but made its way into the tomes of medieval and Renaissance magic in a mutated form that bears the marks of polylinguistic conjunction. Another example of this name's mutation was recounted in a letter from a former monk named William Stapleton to Cardinal Wolsey in sixteenth-century England, in which he admitted appealing to a spirit named Andrew Malchus to query why a previous working designed to conjure the spirit Oberion¹⁴ had failed.¹⁵ While seeming to be a fairly ordinary human name that happens to sound a bit like Andromalius, connections with this spirit come from more than just its phonic concurrences, with the name Andrew coming from the Greek ἀνδρός (*andros*), denoting masculinity, while Malchus comes from the Aramaic מַלְכָּא, “*melek*,” meaning “king,” “kingdom,” or “counselor.”¹⁶ This name, expressed as Malcus or Malcranus,¹⁷ also features as an apparent alias of Beliall in the Book of Oberon, who is attributed as the keeper of the gates of hell and is called forth to explain why spirits refuse to appear when they are commanded to.¹⁸

Shewe me the cause of his absence, o thou Beliall o thou Malcus o
thou Malcranus whoe keepeth the gates of hell . . .

In another Book of Oberon conjuration, Malcranus is called alongside Femell, Alphasis, Emlon, and Rodabell, who are all kingly attendants of

the Cardinal Kings, in the manner shown below.

You four kinges Orience kinge of the East Paymon kinge of the West
Amaymon kinge of the sowth and Eginge kinge of the Northe, and
thou Fenell [sic], Alphasis, Emlon, and thou O Rodybell, Sylquam,
Malcranus, Maltrans, and Rasyel, Rasinet . . .

Furthermore, should the spirit refuse to come, their seal is burnt
alongside that of Malcranis with a dollop of cat feces as part of a general
curse for their disobedience.

Then caste their pictures in to the fier and that of Sylquam Malcranis,
and Rasynet, and the cattis turdes etc. and burne them . . .

His addition to the Lemegeton therefore parallels that of Dantalion, in
that they both have traceable origins as high-ranking devils important in
the process of binding spirits but later have their original importance
concealed when they enter the list of the Lemegeton. His appearance is not
limited to these texts alone, however, as it appears alongside those of
several of Ozia's aliases¹⁹ in the sixth square of Chapter XXIV of Book IV
of the Abramelin, which deals with the recovery of every type of stolen
item. This square comes under the separate management of both Aridon
and Magoth, though of the two it is the former who also has a servitor
called Andracos, whose name is also apparent in the square and bears a
good degree of similarity to a truncated form of the name Andrew Malchus
or Andromalchus as we may now otherwise present it.

G	E	D	E	S	E	L	A	N
E	R	O	M	E	N	I	S	O
D	O	R	A	C	U	D	O	M
E	M	A	G	A	G	A	L	A
S	E	C	A	B	I	H	A	H
E	N	U	G	I	R	I	G	A
L	I	D	A	H	I	S	I	M
A	S	O	L	A	G	I	T	O
N	O	M	A	H	A	M	O	N

Figure 50. Abramelin Square relating to the “recovery of every type of stolen item.” Note the appearance of the name Andromalius in its lettering.

Despite the rulership that Arifton and Magoth share over this square, it is more likely, considering his attributes, that as far as his celestial sympathies are concerned, Andromalius is linked to the decans of Libra under the influence of Paymon. The first of these is governed by the Moon, which the Greater Key of Solomon states can be used to assist one to recover stolen items and bring justice to those wronged, especially if they are weak people who have been oppressed by those in power, while the second, ruled by Saturn, brings “indignation against evil” and comes with the purpose of securing a safe and peaceful life.

The associations with Libra continue with the powers of the seventeenth Lunar Mansion Iklil al Jabhah between 25°42' Libra and 8°34' Scorpio, which can be used to create a talisman that prevents works of thievery. While the third decan has no obvious overlapping powers with Andromalius, its rulership by Jupiter, who serves a strong judicial purpose, is also pertinent to his conjuration. His accord with the entire sign of Libra is therefore well-suited to balance and justice in general, and the position of Andromalius as one of the keepers of the gates of hell called forth to account for the disobedience of spirits who refuse to manifest on command reveal him to play a role that mirrors that of St. Peter, the keeper of the keys of heaven in Christian mythology, who also cut off the ear of the similarly named Malchus after he laid hands on Christ in the Garden of Gethsemane.²⁰ Furthermore, Andromalius also displays a certain resonance with the powers and forms of the fixed star Spica, which, while sidereally connected to Virgo, currently sits at 24°06' Libra²¹ and is appealed to when one wishes to obtain victory in lawsuits or free people from evil and anguish.

Like the two similarly named spirits before him, Andromalius comes under the rulership of Paymon, the King of the West. In accordance with the decans whose planetary influences flavor the sign of Libra, the transits of the Moon, Saturn, and Jupiter may enhance work with Andromalius, especially when the Sun is in the Western part of the heavens during the days and hours of Luna, Saturn, or Jupiter, especially when Libra is on the Descendant. So too may the seventeenth Lunar Mansion be worked with to

garner his influence, as may the Moon's conjunction with the fixed star Spica when it is on the Ascendant or Midheaven.

Bifrons

Bifrons is an Earl who comes in the form of a monster and is also called Bifrous. He grants knowledge of astrology and is able to declare the exact positions of the planets and also teaches mensurative arts such as geometry and other arts and sciences. He has knowledge of herbs, precious stones, and woods, changes the locations of dead bodies, and lights candles on the graves of the dead.

While the name Bifrons, a word which superficially denotes “two faces,” initially appears to refer to one of the epithets of Janus, the Roman god of doorways, a direct equation with this spirit to that god cannot be confirmed. While Bifrons is a legitimate title of the double-faced god, the meaning of *frons* does not relate specifically to “faces,” but to “a front,” “the forehead,” “an exterior or cover,” and “foliage.” In this context, the name Bifrons may relate to a duality of exterior images that this spirit presents itself with, as is seen by it and many others taking a monstrous or demonic form in the first instance followed by a human shape when prompted to do so by the conjurer.

A theoretical consideration that does bring Bifrons a functional resemblance to Janus lies in that god's role as a keeper of doorways, which can be seen as a characteristic of a sentinel of the underworld. In the case of Bifrons potentially being a monstrous, “two-faced” daemon, the sentinel referred to may be Cerberus, the multiheaded offspring of Typhon and Echidna, who were the epitomes of monstrosity. While the exact monstrous form of Bifrons is not specified, a canine connection can be found in his link to the spirit Busin, who is the only other spirit allocated the mysterious function of moving dead bodies from place to place and whose multiple heads include that of a dog. Considered alongside the explanation of the name Bifrons referring to a duality of form, it may be the case that Busin and Bifrons can either be seen as partner spirits or as differing manifestations of the same greater spirit, which, when factoring in Busin's feminine appearance, may once again prove to be an example of the manifestation of a male-female syzygy.

The psychopompic functions associated with underworld gods and daemons are further expressed in the powers of Bifrons in his laying candles on the graves of the dead. While this is done as an act of memorial for the deceased or for the souls in purgatory on All Souls' Day in Christianity, it has an origin that goes back to the Roman Lychnapsia festivals, in which lamps were lit to guide the dead, and the vigils held for the dead during the epagomenal days of the old Egyptian calendar. While a precise link between Bifrons and Janus still remains doubtful, the liminal period that the epagomenal days represent as a crossroad between one year and another establishes another pertinent symbolic connection to Janus. While Janus does not have any clear funerary or psychopompic function, a deity associated with doorways who does bear such functions is Hecate, who is also the goddess of crossroads, necromancy, sorcery, and poisonous herbs. The powers over necromancy and herbs she bears are consistent with the powers of Bifrons, whose placing of candles on the sepulchers of the dead bears the same illuminative function as the twin torches that Hecate holds, which signify her ability to act as a guide through the underworld as demonstrated in myth by her escorting Demeter through the darkness of Hades during her search for Persephone.

Also concordant with the nature of Hecate is the triple nature evident in the description of his powers. His precise knowledge of the movements of the stars and planets and ability to teach astrology reveal a celestial aspect, his knowledge of sciences including mensuration and the qualities of stones and herbs expose his terrestrial nature, while moving the bodies of the dead and placing candles on graves show a chthonic aspect. These three categories of power—celestial, terrestrial, and chthonic—are evident in one of Hecate's forms in which she appears with the heads of a lion, a horse, and a dog, and are symbolized by her three-bodied form, which represents her place as a guardian of the crossroads, which are a symbol of the liminal intersection between realms and sacred to psychopompic spirits and deities who dwell close to the threshold between worlds.

Astrological aspects that bear “double-faced” features that are in sympathy with Bifrons are the twenty-first Lunar Mansion Al Baldah—which has the form of a man with two faces and is used in order to bring destruction and is beneficial for harvest, gain, buildings, and travelers—and the constellation of Gemini. With little but its two-faced aspect to connect Al Baldah to Bifrons, however, a better association is found in the

Jupiterian first decan of Gemini, which grants wisdom and the knowledge of numbers and science, which somewhat overlap with Bifrons's powers of mensuration. With all three decans of Gemini being conducive to mental capability in general, it is beneficial to work with Bifrons when Jupiter or Mercury is present in the first decan of this sign, or when the Moon is present there and forming an aspect to one of these planets.²² The position of the Lunar Mansion Al Baldah between 17°08' of the Western sign of Sagittarius and 0° Capricorn and the designation of Gemini to the element of Air place Bifrons under the command of Paymon.

Botis

Botis is a great President and Earl who is also called Ogya, Artis, and Otis. He comes in the form of a great, ugly viper who, on taking human shape, appears as a man bearing two horns, large teeth, and carrying a bright, sharp sword. His office is to reconcile friends and foes, give love and grace to all persons, give true answers of all things demanded of him, and tell all things of the past, present, and future.

Botis's initial form is reflected in the proximity of the name of his Book of Offices alias Ogya with the Greek word *οχιά* (*ochia*), which means “viper.” A likely correlate of this name can be found in the Manichean text found among the Dead Sea Scrolls, the *Book of Ogias*, which was referenced in *Decretum Gelasianum*, the sixth-century papal decree attributed to Pope Gelasius, which set out a list of canonical and apocryphal texts and named this text *Liber de Ogia nomine gigante qui post diluvium cum dracone ab hereticis pugnasse perhibetur apocryphus*.²³ This book was a text compiled by Mani from Hebrew and Aramaic sources and comes under the same branch of literature concerning the Grigori and Nefilim as the Book of Enoch. In it, Ogias, also named Ohya, and his brother Ahya were hailed as the sons of Semyaza, and parallels are made with the biblical accounts of the giant Og of Bashan and his brother Sihon, the sons of Anak,²⁴ who suffered defeat at the hands of the Hebrews in the same way that the Nefilim were slain by the armies of the four archangels. The text of the *Book of Giants*, as it was named, also provides a correlation with the astrological attributions of the Book of Enoch and the Testament of Solomon in its attribution of the progenies of the fallen angels being

“confined in thirty-six towns,”²⁵ which parallels the manifestation of the Testament's daemons of the thirty-six decans.

Ogias's daemonic connections continue in the biblical texts, with Deuteronomy 3:11 declaring Og to be the last of the Rephaim.²⁶ While the term *Rephaim* is correctly understood to be another Hebrew term for *giants*, its proper meaning refers to “the terrible ones” and was connected to the religious practices that revered the ancient dead, who were also identifiable with the *ilanu* and *elohim*.²⁷ Significantly, the burial place or “bedstead” connected with his place of rest in Deuteronomy 3:11 was stated to have been made of iron, a metal known to have power over spirits, which, considering the legend that the spirits of the Nefilim stalked the earth as demons after their physical deaths, may have been a prophylactic measure to prevent their incorporeal selves from departing from or returning to their bodies. The sarcophagus, in accordance with the dimensions of Og himself, was stated to be nine cubits in length and four cubits in width, making it around thirteen-and-a-half feet long by about six feet wide.

Archaeological evidence concurs with the biblical location of Og's burial site in Bashan, the land of the Rephaim, in the vicinity of Rabbah identified in Deuteronomy 3:11,²⁸ as this region features hundreds of large stone dolmens that commemorate the ancient dead.²⁹ These monuments include the tumulus Rujm el-Hiri³⁰ in the Golan Heights among their number, which bears the alternative Hebrew name Galgal Rephaim, meaning “the Wheel of Ghosts.” This name suggests that the enemies the Hebrews reported their fear of in Numbers 13:32–33 were the spirits of the ancient dead rather than any race of living, corporeal giants.

And they brought up an evil report of the land which they had searched unto the children of Israel, saying, “The land, through which we have gone to search it, is a land that eateth up the inhabitants thereof; and all the people that we saw in it are men of a great stature.

And there we saw the giants, the sons of Anak, which come of the giants: and we were in our own sight as grasshoppers, and so we were in their sight.”

That the Rephaim they found there were the dead that lay in the hundreds of dolmens littering the land³¹ is archaeologically attestable due to the fact that these structures are estimated to have been built between 5000 and 3000 BCE, meaning they would have already been present for between two and four millennia when the Hebrew scouts surveyed the land at the request of Moses. Again, this suggests that the real fear that the Hebrews showed of the lands of Rabbah may have been due to the presence of the Rephaim—the terrible, ancient dead—and those who worshipped and evoked them. That the Old Testament features so many examples of the cultic struggles between Yahwism and the older forms of worship that preceded it³² reveals the struggle to be spiritual and ideological against the veneration of the Rephaim and temporal and militaristic in the case of their worshippers.

The name Botis appears to come from the alternative name Otis given in the *Pseudomonarchia Daemonum*. This name may be connected to this spirit's horned appearance, due to the words *oti* and *otus* being the Latin terms for the horned owl. Similarly, in Greek, a linguistic connection between the horned owl and the snake is apparent in the words βούας (*buas*), meaning “horned owl” or “eagle owl,” and βους (*bous*), being the origin of the word “boa,” which has the meaning “a large snake.”³³ Despite its serpentine connotations, the word βους actually has the literal meaning “ox,” with large snakes being commonly known as *ox snakes* to the Greeks due to their great size. In the description of the spirit Boab, an alias of the Northern spirit Othey, a connection between the “great teeth” of Botis and the oxlike teeth borne by that spirit is notable, revealing a symbolic link between them which may account for the name of Otis, which is superficially similar to Othey, mutating to Botis with the addition of the letter “B” at its beginning.³⁴

Despite the connection to “horns” suggested above, the description of Botis as a horned spirit may be subject to a linguistic anomaly. In the *Livre des Esperitz*, which was likely to have been written in the late fifteenth or early sixteenth century, the description of the spirit Artis, from whom the later forms Botis and Otis evolved, shows him as bearing “deux coronnes et une espee en la main” or “two crowns and a sword in his hand.” From the original Middle French we can see that the words *deux coronnes*, “two crowns,” are used, whereas the Latin of the *Pseudomonarchia Daemonum*

employs the words *cornua duo*, “two horns,” in its description. Whether this is a transmissional error or represents a later correction is uncertain, though the text for the entry in the Book of Offices concurs with Weyer's conclusion by stating that he appears “like a vipere, havinge teeth and two greate hornes and bearinge a sharpe sworde in his hande.” Because of the link between the “horned owl” etymology apparent in the name Otis, his bearing of two horns is preferred in this work, though the possibility of his bearing two crowns should not be considered incorrect as it may be related to the fact that he has been attributed two distinct ranks in the *Pseudomonarchia Daemonum*, those of a President and an Earl, which can be symbolized by the possession of a different crown for each title.

The celestial influences related to Botis's powers are Solar-Mercurial due to their bringing the benefits of reconciliation, love, grace, friendship, communicating answers to questions, and divination. These qualities are associated with the seventh Lunar Mansion Al Dhira between 17°08' Gemini and 0° Cancer, which is favorable for friendships, love, and creating talismans that assist with “obtaining good things,” and the tenth Lunar Mansion Al Jabhar between 25°42' Cancer and 8°34' Leo, which promotes love and benevolence. These manzils bear the decanate influences of the third decan of Gemini, which mixes the planetary energies of Mercury and Sol, and the first decan of Leo, which mixes the energies of Sol and Saturn and, like Botis's close emanatory relative Othey, bears the daemonic image of a Solar Serpent. With Gemini as an Eastern sign and Leo as a sign of Fire, Botis most likely comes under the authority of Oriens, the King of the East.

As well as sharing close connections with Othey, Botis also shares a great deal of powers with the spirit Ryall—who has also been shown to display a certain amount of resonance with the Rephaim—as his powers include procuring the love of women, causing love between friends and foes, bestowing good grace to all people, and telling of all things past, present, and future. The similarities between them may be due to their shared origins in the third decan of Gemini, though Ryall comes from the Western Quarter while Botis comes from that of the East.

To work with Botis to greater effect, the Sun should be in the third decan of Gemini, the first decan of Leo, or aspected by the Moon's transit of those decans during the Sun's passage through the Eastern skies during the planetary day and hours of Sol or Mercury, ideally when Gemini or

Leo is ascending. The Moon's position in those decans need not be aspected to the Sun if effects concordant with the seventh or tenth Lunar Mansions are required, which both relate to love and the manipulation of enemies.

Cimejes

Cimejes is a Marquis who comes in the form of a valiant warrior riding a goodly black horse that has the heads of a horse, a bird, and a fish and is also called Cimeies, Cimeries, Kimaris, and Sowrges. He reigns over the regions of Africa, teaches grammar, logic, rhetoric, and theology, and reveals the location of treasures and hidden things, which he opens to the conjurer. He can cause the one who calls him to take the same soldierly appearance that he himself bears and enables travelers to pass seas, waters, and floods safely and swiftly, whether they traverse them by ship, horse, or boat.

The association this spirit has with passages over seas, waters, and floods is reflected in the Latin origins of his name, *cio*, meaning “to rouse” or “set in motion,” and *maris*, which is the genitive singular of both *mare*, “sea,” and *mas*, “man.” Conjugating the meanings of both possibilities, Cimejes can be understood to represent the force that both stirs and pacifies the seas to prevent or allow easy passage over them as well as the force that rouses human beings into action. His appearance as a valiant warrior suggests the Marsian aspect of this surging of vital energy is of particular note, especially as he inspires the exact same energy in the one who calls him. This conveys the understanding that those who invoke him take on his form in the same kind of shapeshifting seen in spirits linked to therianthropy such as Partas, Andrealphus, Oze, and Vzago, as well as the powers attributed to Asmoday and Astaroth in Chapter IX of part four of the Book of Abramelin.

The “goodly black horse” he rides is suggestive of the four black horses of Hades—Orphnaeus, Aethon, Nyctaeus, and Alastor—that abducted Persephone and then, by Zeus's command and Hermes's pilotage, brought her back to Demeter in his golden chariot. In the second Homeric hymn to Demeter, these horses are described as swiftly traversing their long journey with neither “the sea nor river-waters nor grassy glens nor mountain-

peaks” being able to stall their passage as they “cleft the deep air above them as they went.” Cimejes's ability to provide similarly smooth passage is represented by his Hadean mount, whose three heads, being those of a horse, a fish, and an eagle, reveal a recurring chthonic motif that in this case demonstrates mastery over land, sea, and air and the elemental obstacles associated with each.

Despite the multiplicity of elements associated with his horse, the most significant and unusual of its heads is that of the fish, which corresponds to Cimejes's power over water and the maritime nature of his name. These aspects naturally correspond to the sign of Pisces, which has general influence over things hidden and secret and decanate powers over journeys, changing one's place, and swiftness, which are all in accord with the powers of Cimejes. That it is the two malefic decans of that sign—the first and third, being those of Saturn and Mars—that are represented in Cimejes's black horse and his warrior-like form is especially suggestive of a Piscean connection, while his rulership over Africa reveals a connection to the Southern parts of the Earth and the heat of the midday Sun as it travels through the Southern parts of the heavens.

It is also in the Southern signs of the Zodiac that we find the region known as “The Sea.” This begins with the constellation of Capricorn, which symbolizes the refuge Pan took in the ocean in the form of a fish in order to escape Typhon when he sought to destroy the gods. In this area, we also find Aquarius, the Water-Bearer, the aquatic constellations of Delphinus, Cetus, and Pisces, and the equine constellations Equulus and Pegasus.³⁵ In a more esoteric sense, the horse of Cimejes represents the conglomeration of the aquatic elements of this celestial region, with Pisces representing its piscine head and the constellation of the winged horse Pegasus representing its aquiline and equine heads united in a single form. Cimejes's role as a guide across the waters, whether traversed by horse³⁶ or by sailing vessel, may be equated to that of a celestial guardian traversing over the tumults of the dark and tempestuous parts of the celestial ocean and can therefore also be associated with the constellation of Delphinus due to the dolphin's role as the savior of storm-troubled sailors in the legend of Apollo's journey to Delphi.

In the heart of this area and pertinent to the mastery of the seas is the twenty-seventh Lunar Mansion Al Fargh al-Thani,³⁷ which lies between

4°17' and 17°8' Pisces in the tropical Zodiac and begins with the fixed star Algenib at 9° Aries in the tip of the wing of Pegasus in the Sidereal Zodiac. Among the attributes of this Mansion is that of causing danger to seamen, which, while not falling entirely in accord with the safe and swift voyage over water offered by Cimejes, demonstrates itself to be part of an elemental capacity to control the tumultuousness of water. As may be expected of a Mansion that begins its course in a decan governed by Saturn, this manzil has a ruinous element that can bring destruction to an enemy and be used to create a talisman that brings about the collapse of wells, fountains, and other water-bearing structures. Continuing with the themes relevant to Cimejes is the twenty-eighth manzil Al Batn al-Hut³⁸ between 17°8' Pisces and 0° Aries in the tropical Zodiac, which begins with the fixed star Mirach in the girdle of Andromeda at 0°41' Taurus.³⁹ This Mansion finds its relationship to Cimejes in the assistance it lends to travelers in danger, which, considering its place on the shorelines of the celestial ocean, feasibly relates to travelers crossing the boundaries between land and sea.

Due to his connections with the Southern Quarter, Cimejes comes under the government of Amaymon and may therefore be conjured to greater effect when the Sun is in the Southern parts of the heavens, Saturn or Mars is in the first or third decans of Pisces, or the Moon aspects them from those places, during the planetary days and hours of those planets when Pisces is on the Midheaven. Unaspected, the Moon's transit through the penultimate and final Lunar Mansions may also be observed to bring about destruction or good and bad influences over waters when conjuring him.

Crocell

Crocell is a Duke who comes in the form of an angel and is also named Crockel, Procell, Procel, Pucel, and Bucal. He speaks very darkly of hidden things, teaches geometry and the liberal sciences, warms waters and discovers baths, and makes one see great abyssal waters in the air and hear the noise of roaring waters when none are there.

The watery aspects evident in Crocell's powers are plainly referenced in his alternative name Procell, which derives from the Latin *procellae*, meaning “tumults,” “storms,” “gales,” and “tempests.” While the

diminutive versions of this name, Pucel in the *Pseudomonarchia Daemonum* and Bucal in the *Livre des Esperitz*, have a degree of similarity with the French *pucelle*, meaning “virgin” or “maiden,” there is nothing to suggest a connection to such things in this spirit's character, making it more likely that this name expresses a connection to the Puca, Pwcca, or Puck nature spirits of British folklore.⁴⁰ Because of the similarity between their names, it is also possible that this spirit is also known by the name Bucon in the *Grimorium Verum*, who causes spiteful jealousy between lovers.

His powers of speaking of hidden things and his ability to cause illusions of water are in alignment with the *Fourth Book of Occult Philosophy* and Book of Oberon's descriptions of Lunar spirits, which have the power to “disclose the secrets of persons present and past” and appear with movements “like a mighty tempest of the sea” with “an exceeding great rain appearing near the circle.” His ability to teach geometry is in accord with the essence of the first decan of Taurus, which influences geometry and the arts of mensuration and is also the decan in which the Moon finds its exaltation.

The singularity of his connection to the Earth sign of Taurus brings this spirit under the dominion of the Southern King, Amaymon. The Mercurial aspect of his nature makes that planet's transit through the first decan of Taurus an important consideration in his conjuration, while his Lunar nature may be of value throughout Taurus due to her being in her exaltation there. These transits may be especially powerful when the Sun is in the Southern Quarter of the heavens during the planetary days and hours of Luna or Mercury when Taurus is on the Midheaven. In further accordance with his Lunar nature, the Moon's transit through the third and fourth Lunar Mansions, Al Thurayya between 25°42' Aries and 8°34' Taurus and Al Dabaran between 8°34' and 21°35' Taurus, is also notable. These manzils resonate with Crocell's powers due to their influences over bodies of water, with Al Thurayya being profitable to sailors and Al Dabaran causing the destruction of wells, and, in accord with the powers of Crocell's possible *Grimorium Verum* cognate Bucon, may be used to inspire revenge, discord, and separation.

Dantalion

Dantalion is a Duke who comes in the form of a man with the faces of many men and women and holding a book in his right hand and is also called Dansiation, Tantavalerion, and Golgothell. He gives knowledge of arts and sciences and declares the secret counsel of any person, for he knows the thoughts of all men and women and can change their minds at will. He can cause love and can make the likeness of any person appear no matter what part of the world they may be in.

With no appearance in the *Pseudomonarchia Daemonum*, Dantalion comes as an apparent new addition in the list given in the *Lemegeton*. His origin, however, lies at the highest end of the hierarchy of spirits in Sloane MS 3824 and the *Book of Offices*, where he is named Dansiation and Tantavalerion. Under the former name, he is cited as the Chief of the Northern Quarter, ranking alongside Satan as the ruler of the East, Lucifer as the ruler of the West, and Beelzebub as the ruler of the South. But for reasons unknown, he is then removed from the list of chiefs in the *Book of Offices* and *Livre des Esperitz*, and his position as the Northern Ruler is given to Satan, with Belzebuth's rulership switching to the South and any reference to Lucifer's direction of rulership being concealed entirely. Despite this, his presence under the alternative names Tantavalerion or Golgothell remains strong throughout the *Book of Offices*, where he procures the title "the emperour of hellish spirits" and is cited as an equivalent to Lucifer in that it is by both of their powers that all other spirits are conjured and bound.

Lucipher is the father of all devills, he maye not be called, for he is in the depth of hell, yet by him as by *TantaVvalerion*, other devills may be coniured and bound.

The name Tantavalerion derives from a combination of the Latin adjective *tanta*, meaning "of such size," "so much," or "so great," with the word *valere*, the present infinitive of *valeo*, meaning "strong," "force," and "power." To this the suffix *-ion* is added, which denotes an action or a condition of being. Effectively, this name expresses the meaning of one who is "Of Such Size and Power," which is a phrase that bears a close similarity to the Middle French description of Lucifer in the *Livre des Esperitz*, which delineates him as "fut moult bel et de telle stature," or "so handsome and of such stature." The alternative name given to Tantavalerion in the *Book of Offices*, Golgothell, means "Skull God" and

denotes him as a superlative necromantic daemon who could be equated with underworld rulers such as Hades or Mot.

The expression of the name Dantalion represents a merging of the names Dansiation and Tantavalerion into a single form, with the *Dan-* and *Tanta-* elements combining with a truncated form of *-valerion*.⁴¹ This name also bears great similarity to the Greek word *ταντάλιο* (*tantalio*), meaning “uncountable,” which would be a fitting name for one who appears with a multitude of male and female faces, though an additional Hadean connection may be apparent here due to the uncountable volume of treasures that Hades hoards in his domain or the vast number of spirits he commands.

Further Greek linguistic connections are also evident in the resemblance of his name to that of the chthonic figure *Τάνταλος* (*Tantalos*) of Greek myth, who suffered eternal punishment in the depths of Tartarus for his crimes against Zeus and the gods. These crimes included stealing ambrosia, nectar, and Zeus's golden dog from Olympus, where he was often received as a guest. Perhaps his most telling felony, however, was his revelation of the divine secrets he heard there to the ears of mortals. This likens him to the god Prometheus before him, who, like Tantalus, paid the price of eternal torture for his ignominious behavior toward the gods, which here serves as a much-repeated warning against the practice of magical arts that “steal fire from heaven” and give man a knowledge that the gods did not intend for him. With Lucifer often likened to Prometheus as the deliverer of such gnosis, the equation of Dantalion as a reflection of Lucifer in the same way that Tantalus is a reflection of Prometheus is feasible in light of the status Tantavalerion is accredited with in the Book of Offices.

From the text of his invocation in the Book of Offices it is evident that Tantavalerion has equitable power to Lucifer, though, not being hidden and obfuscated by the greatest depths of hell, he can be directly appealed to for magical assistance in a way that Lucifer cannot.

O thou Emperour and most magnificent ruler of all spirites and thou thy selff beinge a spirit knowen and called by the name and title of Tantavalerion vel Golgathell I commaunde exorcise and charge thee by the mighty power and vertue of the true and lyvinge God, mine and thy Creator, by the mercy pittie and compassion of Jesus Christ

his onely sonne and the worldes Saviour, and by the inestimable grace and goodnes of the holy ghost of all creatures the sanctifier, that thou bidd and commaunde N that rebellious stubborne disobedient cursed and wicked kinge and spirit and an inferiour vassall of thine, to come even now unto me and that without anie tarryinge or delaye, or hurte to me or my fellowes or any other christen or lyvinge creature, and that he doe and fullfill my will even to the uttermoste of his power in such sorte order and manner as I have commaunded him.

This statement is succeeded by the Book of Offices' statement regarding the eleven foremost spirits of hell, with the first ten being its chief rulers, over whom Tantavalerion apparently presides.

Saint Cyprian fryer Bacon, fryer Bungi, frier Lumbard and others saye that Luciffer Bellsabube, Sathanas, Pluto Minos,⁴² Asmodeus, Lamathan, Balberith, Balphegore, Ba'al, and Cerberus be cheiffe rulers of hell savinge Tantavalarion the emperour of hellish sprits.

As postulated above, this may equate Tantavalerion to a direct representation of Hades, the god of the underworld, with Lucifer an honored denizen in the bowels of his domain and Belzebuth, whom the texts have equated with Charon, serving as his psychopomp. However, with the name and status of Tantavalerion appearing to be unique to the Book of Offices and with him being demoted to the rank of a Duke in the Lemegeton, it is clear that other texts do not place him in such an exalted position.

At this stage, the nature of his existence needs to be questioned: why, if he is so exalted, does he suddenly either shrink in his stature or disappear from the grimoires altogether? One possible answer is that Tantavalerion is an honorific title of Lucifer and represents his physical agency over spirits that the theology of the time denied him as incapable of being appealed to by magicians for the purposes of conjuration. Evidence for this comes in the statement from the Livre des Esperitz cited above, which describes Lucifer in the same specific terms regarding him being *of such stature*. Another possible solution is that while he is a major spirit, his importance is overstated in certain texts, with his real role being that of a gatekeeper or guardian of the underworld. This then becomes recognized in later texts where he is reassigned to a station more befitting.

Whatever explanation may be correct, Dantalion's knowledge of and ability to alter the minds and thoughts of any person on Earth makes him a spirit of great power. The book he carries appears to be a symbol of the attainment of the knowledge he brings, though it may also act as a totem of the consecrated books and personal grimoires of sorcerers formulated in texts such as the Black Dragon and extant in manuscripts such as the Munich Necromancer's Manual, the Cambridge Book of Magic, and the Secrets of Solomon.

Of the other powers associated with him, knowledge of the arts and sciences and causing the illusionary apparition of a desired person are attributable to the planetary powers of Mercury, with the book that appears in Dantalion's hand being a particularly relevant signifier of the influence of that planet due to the associations attributed to Hermes with the arts of writing and magic. In addition to these Mercurial properties, the Greater Key of Solomon and the *Fourth Book of Occult Philosophy* tell us that the powers of manifesting illusionary apparitions are suggestive of the powers of the Moon, as is the bringing of love and the revelation of things of a secret nature. This conflation of Lunar and Mercurial qualities is evident in the first and second decans of Cancer, with the second being of particular importance due to its being the Cancerian decan that is governed by Mercury.

These factors, alongside Dantalion's association with the direction of the North in Sloane MS 3824, would most likely bring him under the command of Egin, though consideration should be given to the fact that in the Book of Offices he is expressed as a spirit whose main purpose is to facilitate the process of binding spirits and may be considered greater in power than the Elemental Kings. Of the celestial influences used to conjure him, the Moon and Mercury are the most relevant and can be used in each of their days and hours, with aspects forming between those planets potentially bringing even greater effects, especially when Cancer is on the Nadir and the Sun is in the Northern regions of its diurnal passage.

Focalor

Focalor is a Duke who comes in the form of a man with the wings of a griffon, also called Furcalor. He causes people to die by drowning them in

the waters by overturning their ships, though he will not kill anyone if the conjurer does not permit it. He hopes, after one thousand years, to return to the seventh throne but he is deceived in that hope.

One of the things immediately noticeable about the name Focalor is its proximity to that of the Prime Minister of the spirits featured in the Grand Grimoire, Lucifuge Rofocal. The first part of this name, Lucifuge, portrays one who “flees the light” and is derived from the categorizations of spirits cited by pseudo-Psellus in which the Lucifugus are “Charonian spirits which, hating light, dwell in cold darkness, are eminently malicious, lack sensibility and destroy men's intellects.” The latter part of that name, Rofocal, has been cited as a roughshod reversal of the name of Lucifer due to Lucifuge denoting one who flees from, rather than brings, the light. This possibility is plausible but incomplete, but by analyzing the name Focalor—which comes from the Latin *foculare* denoting a hearth or fireplace, and *foculus* which denotes a brazier, altar fire, or pyre—a more complete origin is revealed. The name Rofocal was constructed by reversing the ultimate letters “o” and “r” of Focalor and placing them at the front end of the central word *focal*. *Focal*, in turn, is a derivative of the word “focus,” which in the late classical period was a term used to describe fire itself, while *calor*, which makes up the second part of this spirit's name, refers to “the heat of passion,” “warmth,” “glow,” and “fever.” By dismantling and rearranging the *calor* part of this word, as the name Rofocal does, the “heat” aspect of the name Focalor could be considered extinguished, leaving the cold darkness that the class of spirits pseudo-Psellus described as “Lucifugi” suggests. Furthermore, applying the polylinguistic principle common for daemonic names, the prefix *ro-* that precedes *focal* reflects the Hebrew word רע (*ro*), meaning “evil,” “wicked,” or “repugnant.” This gives the full meaning of Rofocal the context of “wicked passions” or “evil heat,” thus presenting an imagery consistent with sin and hellfire.⁴³

As fiendish anagrams, wordplay, and word reversal appear relevant to the construction of spirit names, another source worth considering is the third square of Chapter X of the third part of the Book of Abramelin. In this square, the word RAFACOL appears. This would be a tenuous connection if it weren't for the fact that the purpose of this square is “to make magical storms cease,” which is a reversal of the effect of causing magical storms that Focalor creates, suggesting that rearranging the letters of a daemon's name is a means to alter the magical effects attributable to it.

This is a commonly applied method in magical systems such as John Dee's Heptarchic system in which the letters that make up the names of the angels and servitors in the elemental tablets are reversed in order to work with their aversive manifestations or *cacodaemons*.

P	A	R	A	D	I	L	O	N
A	R	I	N	O	M	I	S	O
R	I	L	O	R	A	E	I	K
A	N	O	T	A	L	A	M	I
D	O	R	A	F	A	C	O	L
I	M	A	L	A	T	O	N	A
L	I	E	A	C	O	R	I	T
O	S	I	M	O	N	I	R	A
N	O	K	I	L	A	T	A	N

Figure 51. Abramelin Square “to make magical storms cease.” Note the vertical and horizontal appearances of the work RAFOCAL at its center.

The death and destruction by water that Focalor causes place him under the category of spirits that manifest as storms that the Elemental Kings and those under their command use to “hurt the land, the sea [and] the trees.” In the case of Focalor, the element he appears related to, despite the Fiery connotations of his name, is Water, as it is in accord with the Greater Key of Solomon's statement that such spirits “come with great rains, thunder, hail, lightning, thunder-bolts, and the like.”⁴⁴ Similar powers are seen in the spirit Furfur, who can also cause great and tumultuous tempests, which, as a destructive tendency, give him the malefic Furcifer nature that his name attests. Similarly, this tendency is also attributable to Focalor, whose Furcifer nature is also evident in his Goetia of Solomon alias Furcalor. These destructive tendencies also suggest him to be under the ultimate command of Satan, whose office is “to kill, to destroy, to make blind and to do many mischiefs.” This connection to Satan is also reflected in Focalor's desire to return to the seventh throne after a thousand years, which reflects the same desire that Satan expressed, though the number for him, as with the others who express it, is 1,200 years rather than a thousand.

With Focalor's clear influence over the harmful aspects of Water, the astrological timings that one may wish to consider when planning to work with him are those of the ninth Lunar Mansion Al Tarf between 12°51' and 25°42' Cancer, which hinders travelers and causes discord, and the twenty-seventh Mansion Al Fargh al-Thani between 4°17' and 17°8' Pisces, which causes danger to seamen and the destruction of enemies. Of the decans, the first of Scorpio is the most auspicious due to its double Marsian nature, which brings destruction and melds the influences of the Fiery Mars with the violence and Watery nature evident in the name and character of this spirit. With the Northern and Watery connotations evident in Focalor, his Elemental King is Egin, and the rules applied for working with that ruler when the Sun is in the North may also be applied to him, as may the position of Mars—or a Mars-aspected Moon—in the first decan of Scorpio or when the Moon is in the aforementioned Lunar Mansions. Additionally, the aspects related to “wicked passions” present in Focalor's probable alias Lucifuge Rofocal are resonant with the third decans of Scorpio and Pisces, the latter of which is governed by Mars. From these factors, Mars's placement throughout Scorpio or in the third decan of Pisces should be considered when working with this spirit, especially during the day and hour of Mars when Scorpio or Pisces is marking the Imum Coeli.

Forneus

Forneus is a Marquis who comes in the form of a sea monster and is also called Fameis and Fronons. He makes one gifted in rhetoric and languages, gives good repute, and makes one beloved to friends and foes.

The powers associated with Forneus are based entirely around reputation, communication, and charm. Rhetoric makes one convincing and persuasive, the knowledge of languages broadens the range of one's communications, while being beloved by all suggests pervasive popularity. These traits revolve around the “good repute” this spirit brings, which in the *Pseudomonarchia Daemonum* is expressed in the Latin word *fama*, meaning “fame,” “renown,” and “glory.” This word may also be reflected in one of Forneus's earliest expressed forms in the fifteenth-century *Fasciculus Rerum Geomanticarum*,⁴⁵ where he goes by the names Fameis, which also has probable roots in the word *fama*,⁴⁶ and Fronons, which may

derive from the word *frons*, meaning “face” or “front.” As well as revealing a possible linguistic connection to the spirit Bifrons, who also takes a monstrous form, the word *frons* may also be the source of the *forn* element of the name *Forneus*, which comes from the Latin words *forna*, meaning “oven,” *fornax*, meaning “furnace,” and *fornus*, which denotes a brick oven or kiln of an arched or domed shape used for smelting. From the last of these words, *fornus*, comes the word *fornices*, an alternative name for a brothel due to the arched shapes of the doors of Roman whorehouses resembling smelting furnaces. From this term, quite naturally, comes the word *fornicate*, which completes the “transgressive” suggestions apparent in the infernal symbolism of a furnace.

Forneus's abilities concerning fame and reputation are in accord with the attributes of the tenth astrological House, which is linked to dignities, command, career, status, and reputation. This house is influenced by the Saturnian sign of Capricorn, the glyph of which is depicted as a fish-goat hybrid in the images of the Zodiac, which, in turn, is equitable with the sea monster that Forneus appears as. The sea he dwells in, as discussed in the analysis of the spirit Cimejes, is the astrological one that spans the Southern Quarter of the Zodiac, which features the constellations of the Goat,^{[47](#)} Dolphin,^{[48](#)} Fishes,^{[49](#)} and Whale^{[50](#)} within its waters. Also present among the Southern signs is that of the Water-Bearer, Aquarius, which is associated with the spirit Ornias in the Testament of Solomon, whose name bears a notable similarity to that of Forneus. Another clue that links Ornias to Forneus lies in the Testament's description of Ornias's initial binding to his thwarting angel, Uriel, who bade “the whales of the sea,” Leviathan and Behemoth,^{[51](#)} to “come out of the abyss” before binding them to the Earth and forcing Ornias to cut stones for the construction of the Temple of Solomon.

The connection apparent between this spirit, his counterpart Ronove, and the great celestial sea that spans the Zodiac between the constellations of Capricorn and Pisces makes both of these spirits subject to the Southern King, Amaymon. Utilizing the Solomonic attributions apparent in the spirit Ornias and the description of spirits born of the clouds in this trinity of signs, Pisces can be seen as representing the Water from which Ornias was plucked, Aquarius the Air sign, which, as a spirit of the clouds, he identifies himself with the most, and Capricorn, the sign of Cardinal Earth, due to its association with characteristics relating to career and reputation.

As Forneus's earthy powers are largely in accord with the powers of Jupiter,⁵² his connection to the Great Sea of the Southern Quarter and his linguistic link to fornication and prostitution suggest his power is related to Capricorn, for the reasons stated above, and the Jupiterian sign of Pisces, due to its second and third decans being connected to desire and promiscuity. His linguistic and rhetorical abilities, meanwhile, suggest the influence of Mercury, which in the Southern sign of Aquarius is found in the rulership of the second decan, which signifies “understanding.” These attributions may be utilized in works with Forneus when Jupiter is in the first decan of Capricorn or anywhere in Pisces, when Mercury is in the second decan of Aquarius, or when the Moon aspects these planets while transiting those places. The position of the Sun and the Southern signs on the Midheaven—the position of the Tenth House—may also be profitable, especially during the planetary days and hours of Mercury and Jupiter.

Furfur

Furfur is an Earl who comes in the form of a hart with a fiery tail and a hoarse voice who takes the form of an angel once bound to the will of the conjurer. He brings love between men and women, can raise thunder, lightning, blasts, and great tempests, can teach of philosophy and astronomy, and can answer questions regarding secret and divine things.

The name Furfur comes directly from the Latin word for “scurf” and more generally denotes scaly infections of the skin as well as “bran” or “husks of grain.” It also forms part of the name of the tree moss *Pseudevernia furfuracea*, which was named for the scaling effect it has on the bark of its host trees and is known for its properties as a natural perfume, an embalming agent, and an antimicrobial agent. Aside from this more obvious etymological root, in the context of the name of this spirit it may also be simultaneously understood as a truncation of the Latin word *furcifer*, a derogatory Roman term for a “criminal” or “scoundrel” that came from its proper meaning of “yoke bearer.” The “yoke” in this particular context was the *furca*, or “fork,” which was a heavy wooden collar placed over the back of the villain's neck, and also the Y-shaped gibbet that Roman criminals were bound to and scourged upon. Another colloquial term used when describing a *furcifer* was a “gallows bird,” due to *furca* also denoting a “place of execution.” This connotation is

referenced in the *Pseudomonarchia Daemonum*'s description of the spirit Valefar, who it states “is verie familiar with them to whom he maketh himself acquainted, till he hath brought them to the gallows.” With Valefar's alternative name Malaphar having a likely root in the Latin *malefaciō*, meaning “I do evil” or “I injure,” it becomes evident that there is a collective of spirits in the grimoires whose names represent traits of criminality or evil intent.

His appearance as a hart, which is essentially identical to a stag, suggests a symbolism that is consistent with that attached to mystical creatures such as the unicorn, which in the grimoires is represented by the spirit Amduscias. The broad mythical symbolism of these two creatures is utilized in alchemical texts such as the *Book of Lambsprinck*, which equate the stag to sulphur, the soul, and the integration of the masculine, and the unicorn to mercury, spirit, and the integration of the feminine. In this allegory, the forest these beasts lurk within represents the darkness and depths of matter. While it would be incorrect to suggest that Furfur and Amduscias merely represent alchemical principles, Lambsprinck's interpretation of the forest as a metaphor for the material world resonates with the celestial connotations of the forests guarded by Humbaba from the Epic of Gilgamesh and the Black Giant of the Mabinogion that were highlighted in the analysis of the Amduscias. With the forest considered in such a way, Amduscias's ability to bend trees, which symbolize physical matter, to the magician's will is suggestive of the ability to alter the fabric of the material world. In the case of Furfur, we also see this power taking the form of the ability to create violent weather conditions such as lightning storms and hurricanes, which are elemental phenomena that are well known for their capability to cause great damage to the Earth, especially trees, which bend, shake, fall, and burn to their winds, floods, and blasts.

With powers that include revealing secrets and causing the appearance of storms, it is evident that Furfur's nature is consistent with those spirits that the *Fourth Book of Occult Philosophy* and the Book of Offices attribute to the Moon. This particular celestial manifestation may place him in a natural symbiosis with the spirit Focalor, who, coming as a sea monster, also has a Watery and Lunar assignment. Bringing additional accord with Furfur, Focalor's alias name Furcalor points to him also being a spirit of a Furcifer nature. With Furfur's Venusian ability to cause love

between men and women and teach of Mercurial matters such as philosophy and astronomy, it is likely that Furfur may be considered resonant with the three decans of the Lunar sign of Cancer, which bring the love of men and the love of women and pertain to matters regarding hunting and are therefore concordant with his appearance as a creature connected to the symbolism of the hunt. This Cancerian connection brings him under the influence of Egin, which is further demonstrated by the appearance of the similarly named Forfaron in the Book of Abramelin, who comes under the rulership of Ariton.

Coming under the sway of the Northern Quarter, Furfur may be conjured to greater effect when the Sun is in the Northern Quarter of the heavens while the Moon is in Cancer, especially its third decan, or when Venus or Mercury is in the first and second decans of that sign respectively, with the Moon's aspects to those respective planets during her transit through their associated Cancerian decans being of additional value. Such works should be performed on the days and hours of Luna, Mercury, and Venus when Cancer is on the Nadir.

Gremory

Gremory is a strong and mighty Duke who is also called Gamori, Gomory, Gemon, and Gemyem and appears as a beautiful woman wearing the coronet of a duchess and riding a camel. She answers truly of all things past, present, and to come, reveals the locations of hidden treasures, and procures the love of maiden women.

This spirit's close physical proximity to Paymon makes her appear either as a redacted duplication or a lower emanation of that King. Her physical similarities to Paymon are also echoed in potential semantic overlaps between the alternative names of both spirits, with Gremory's alias Gamori having a possible root in the Arabic جَمْعِيَّة (jameih), meaning “to collect” or “assemble,” which reflects the origins of Paymon's alias Pamelon in the word פָּמֶל (pamel), which describes “an entourage.”⁵³ Another possible origin of Gamori is also found in the Hebrew root גָּמַר (gamor), meaning “final,” “completion,” “end,” “finish,” “termination,” or “conclusion,” which may be yet another word describing the processes of evocatory

magic, with this particular instruction being that of the Licence to Depart.⁵⁴

The strongest etymological possibility, however, can be found in the Greek word γόνιμος (gonimos), meaning “buxom,” “fecund,” or “fertile,” providing a link to her beautiful appearance and her ability to procure the love of virginal women. This emphasis on youth and fertility provides a symbolic opposition to the Western spirit Suchay's ability to attract women who have been widowed and were therefore deemed to be less fertile or of a more advanced age. The Latin translation of γόνιμος is *fructuosus*, denoting fruitfulness, which provides a linguistic link to the Grimorium Verum spirit Frucissiere, who is one of the eighteen servants of Duke Syrach.⁵⁵ The sole power attributed to Frucissiere is that of restoring the dead back to life, which is in good accord with the roles of goddesses such as Ishtar, Anat, Inanna, and Astarte due to their respective associations with the underworld to recover their dead lovers or kinsmen.

The connection between these feminine entities and the theme of fertility continues in Suchay's alias Fewrayn, whose name appears to have an origin in the Hebrew words פֶּרְיוֹנִי (*feryuni*) and פֹּרֶה (*fureh*), which describe something that is “fruitful” or “fertile.” This is also the case with one of Paymon's aliases Samon, coming from שָׁמוֹן (*shamon*), which also has connotations of “fecundity.” Adding further complexity to the matter of Gremory's identity is the proximity of her name to those of the spirits Jambex and Gamor.⁵⁶ The first of these spirits comes in the form of a woman who gives the love of great men and has a name that has a likely origin in the Latin *gamba*, meaning “leg,” “curved,” or “bending,” and also provides a feasible linguistic correspondence with the names Gamor and Gamori, who, despite having names that are only a hairsbreadth away from each other, bear no real resonance in their physical manifestations, with the only magical ability that connects them being that of revealing hidden treasures. These elements of “curvature” are also notable in the name of the spirit Cambra, whose associations with the constellation of Cancer are notable.

The second decan of Cancer is the most pertinent to this spirit, for it brings wealth and the love of women and bears the daemonic image of a beautiful woman wreathed in myrtle in both the Picatrix and the *Three Books of Occult Philosophy*. These factors bring Gremory under the

banner of the North, whose Cardinal sign, Cancer, is in triplicity with the malefic Water sign of Scorpio, which is connected to her close emanatory relatives in the Western Quarter, Paymon and Suchay. Her Cancerian sympathy is also reflected in the influences of the eighth Lunar Mansion, Al Nathra, which is positioned between 0° and 12°51' Cancer and can bring love. In accordance with these celestial harmonies, Gremory may be called upon to greater effect when the Sun is in the Northern parts of its daily cycle, especially when Cancer is on the Nadir and when the Moon is in that sign. Coming as a beautiful woman riding on a camel, she is also revealed to be of a Venusian nature and so may also be called with greater celestial resonance when Venus is in the first decan of Cancer and when the Moon is aspecting Venus from Cancer during the day and hour of that planet.

Halphas

Halphas is an Earl who comes in the form of a stock dove, a stork, a giant, or a mighty soldier with a hoarse voice and is also called Leban, Malthous, and Malthus. He fortifies towns with weapons and ammunition, builds towers and sends men to war at the places appointed, carries one wherever one wills, and fetches anything one desires from any place speedily and without delay, whether those things be hills, mountains, castles, or any number of riches.

The similarities between Halphas and his neighboring spirit in the Lemegeton, Malphas, make it tempting to regard them as duplications of one another. Both appear as hoarse-voiced birds, build fortifications, and have martial implications in their powers. Despite these congruencies and the phonological similarities of their names, they should not be regarded as duplications of one another, but should instead be seen as a dualistic pairing, with Malphas, the crow, and Halphas, the dove or stork, resembling the dark and light or chthonic and celestial aspects of a common emanatory source.⁵⁷

The “whiteness” of Halphas is evident in the likely Greek origin of his name, *αλφειός* (*alpheios*), meaning “whitish,” which was also the descriptive term given to the classical god and semi-mythological river Alpheus. It is from this etymological expression that we may also associate

him with the Book of Offices spirit Leban, whose name derives from the Hebrew word לבן (*leban*), who bears the rank of Knight and appears as a mighty soldier or giant to carry one wherever one wills and fetch whatever one desires. In the Old Testament, the word *Leban* had a specific connection to *manna*, the miraculous food that fed the Hebrews in their years of wandering in the desert, which was also known as “the white thing.” This connection to the manifestation of magical food provides another connection to the “illusionist experiments” of the Munich Necromancer's Manual⁵⁸ in which spirits who appear as knights, as Leban does, cause things such as castles, soldiers, and magical banquets to appear.⁵⁹

Another possible clue to the identity of Halphas lies in the name Alphasis found in the invocations to the Elemental Kings in the Book of Offices. This name may be a portmanteau of the Ancient Greek words αλφειός (*alpheios*) and φάσις (*phasis*), which together form the description of something of a “whitish appearance,” which verifies the connections of white-hued birds such as the stork and stock dove.⁶⁰ Alphasis is also a likely representation of the names of Aglafys, a servitor of Paymon in the Book of Abramelin, and the spirit Aglasis⁶¹ of the Grimorium Verum, who comes under the rulership of Nebiros⁶² and has the power to destroy one's enemies⁶³ and transport the magician to any location in the world.⁶⁴ The Marsian elements evident here are also present in the second square of the twenty-ninth chapter in Book IV of the Book of Abramelin, which comes under the joint rulership of the four Cardinal Kings and contains the letters of Aglafys's name within it.⁶⁵ This chapter is used for “making all sorts of people in weapons and armour appear,” while the square in question brings “all kinds of soldiers standing ready to fight.” It is also notable that the letters relating to the name of the servitor Alphas are also present, as are the names of the spirits Alogil,⁶⁶ Halphas, Malphas, Mallapas, and Alphasis.

M	A	H	A	R	A	C	A	H
A	F	I	S	O	L	E	M	A
H	I	R	E	M	U	S	A	C
A	S	E	G	A	P	O	L	A
R	O	M	A	G	I	S	I	R
A	L	U	P	I	L	E	G	A
C	E	S	O	S	E	M	E	H
A	M	A	L	I	G	E	P	A
H	A	C	A	R	A	H	A	M

Figure 52. Abramelin Square for conjuring “all kinds of soldiers standing ready to fight.”

With such clear proximities to the spirit Mallapas present in Halphas's description, the suggested astrological conditions for working with one of these spirits reflects that of the other. The most apparent of these conditions come in the twenty-fifth Lunar Mansion Al Sa'd al Ahbiyah situated between 8°24' and 21°25' Aquarius due to its association with sieges, destroying enemies, and magical assistance with building projects. With his connection to Paymon established in the Book of Abramelin and the Book of Offices, he falls into the company of spirits associated with the Western Quarter and the element of Air. This ecliptical designation, alongside his Marsian nature,⁶⁷ also makes the first decan of Scorpio relevant to his powers due to its connection to violence, quarrels, and ambushes. These factors make evocatory work with Halphas preferable when the Moon is in the twenty-fifth Lunar Mansion or when Mars is either journeying through the first decan of Scorpio or is aspected by the Moon while she is resident there. These works can be further enhanced when Scorpio is on the Descendant and in the hours between dusk and midnight, especially during the planetary day and hours of Mars.

Haures

Haures is a Duke who is also called Flauros, Flavos, Flaurob, and Hauros and comes in the form of a leopard with a terrible appearance and as a human with flaming eyes. He gives true answers of all things past, present,

and future and will talk of creation, divinity, and how he and other spirits fell. He destroys and burns up the magician's enemies and will not allow the magician to be tempted by any other spirit.



A depiction of the demon Flauros, by Louis Breton, from J. A. S. Collin de Plancy, Dictionnaire Infernal, Paris: 1863.

As discussed in the analysis of the spirits Suchay and Oze, the leopard was the creature Dante used to represent malice and deceit in *Inferno* and was historically believed to be a hybrid of the panther and the lion due to its mottled coloring, thus making it a fitting symbol of the merged light and dark functions of the Sun or of the blending of Solar and Saturnian energies. With Suchay having the ability to make a person languish or die and Oze afflicting the minds of his targets with delusional madness, it is clear that the leopard represents malefic principles. In Haures, such harshness is evident in his ability to cause one's enemies to be burned up and destroyed.

One possible root of his name is the Latin *haurir* or *haurio*, which signifies an act of “drawing up,” “draining,” or “swallowing.” This word

forms the root of the English “exhaust,” which refers to an induced state of weakness or fatigue and may hint toward the destruction that Haures causes being related to a burning away of the target's vital energy. Another possible linguistic root of his name is that of the Semitic underworld god Hauron. This deity's name refers to “the bottom of the well” and “the deep one,” making him a possible cognate of the Canaanite Mot, who swallowed his brother Ba'al in order to imprison him in his bowels for seven years.⁶⁸ Coincidentally, yet symbolically important, Mot's act of “swallowing” is reflected in the “devouring” element of the Latin *haurio*⁶⁹ and considered together this word and the Semitic root *haur* can be ascribed the combined meaning of “drawing up” from “the bottom of the well” of the unconscious or the underworld that is coterminous with it.

The connections evident between Hauron and Ba'al Zeboul discussed in the analysis of the spirit Belzebuth make it likely that Haures, with his Fiery, Solar characteristics, is a further emanation of the Prince of Devils. This is also reflected in his destructive powers and his ability to give true answers of all things, including the secrets of the spirits of the underworld. The Solar nature of Haures is also evident in his *Livre des Esperitz* alias *Flavos*, which finds its root in the Latin *flavus*, which means “yellow,” “golden,” or “flaxen.” As well as describing the “leonine” aspect of the leopard he appears as, this name's variations *Flauros* and *Flaurob* are likely connected to the *Grand Grimoire* and *Grimorium Verum* spirit *Fleurety*, whose servient position under Belzebuth in that text is consistent with the proposed emanatory connections to him described above.

As far as the practical applications of astrological factors are concerned, the visible combination of Solar and chthonic energies symbolized by the leopard can be utilized in the first decan of the Solar sign Leo, which is ruled by Saturn and brings boldness, violence, cruelty, prolonged labor, wickedness, and desire. The equivalent Lunar Mansion to this decan is the tenth, *Al Jabhar*, which is used to subdue enemies. This manzil lies between 25°42' Cancer and 8°34' Leo and begins, sidereally, with the position of the eponymous fixed star *Al Jabhar* at 28°09' Leo. These concurrences, alongside *Fleurety*'s rulership of the Eastern spirits *Bathin*, *Eligos*, and *Purson*⁷⁰ in the *Grand Grimoire* as well as his proposed connection to Belzebuth—who is conjured by facing East—strongly

suggest that Haures may be aligned with the spirits of the Eastern Quarter under the rulership of Oriens.

With his being an Eastern spirit and of the nature of Saturn and Sol, he is conjured when the Sun is in the East and the sign of Leo is on the Ascendant when the Sun or Saturn is transiting the first decan of Leo, or, in their absence, when the Moon is aspecting either of those planets from that place, especially during the planetary days and hours of Saturn and Sol. For the destruction of enemies, the position of the Moon in the tenth Lunar Mansion, Al Jabhar, or its conjunction with the fixed star of the same name when on the Ascendant or Midheaven may also prove auspicious for works with this spirit.

Ipes

Ipes is a great Earl and Prince who is also called Ipos, Vipos, Ayperos, Ayporos, and Porax. He comes in the form of a dark or obscure angel with the head of a lion, the feet of a goose, and the tail of a hare. He knows things to come and of the past; makes a man witty and bold; has power over the building of structures and houses, the dis severance of lands, woods, and waters, the planting of fruit trees, and the sowing of seeds; and he knows the virtues of herbs and stones and how to still waters.

In Ipes lies an essential connection with Morax, the spirit who appears next to him in both the *Pseudomonarchia Daemonum*⁷¹ and *Lemegeton*.⁷² While their shared knowledge of herbs and stones reveals a starting point to their shared characteristics, a study of their names and astrological sympathies reveals more of their relationship. The name Ipes—which also appears as Ipos and Vipos in the *Lemegeton*—has its root in his *Pseudomonarchia Daemonum* aliases Ayperos or Ayporos. This name derives from the Hebrew עפור (*aypor*), meaning “ashen” or “gray,” and the connected word עפוש (*ayposh*), meaning “rancidity,” “mold,” or “stench.” Then, when phonically truncated to Ipos and preceded with a “v” to become Vipos, a serpentine, chthonic aspect is added to his character. The commonality between the two Hebrew words this spirit's names derive from lies in the descriptions they give of the putrefaction of a corpse, the vile stench of which extends into Weyer's description of him as being an angel that is “indeed more obscure and filthie than a lion.” The relevance

of the “filthy lion” to stench and putrefaction found in the description of Ipes is likely to be related to the accelerated putrefaction of dead matter associated with the strong heat of the midday Sun, which is particularly symbolized in the entry for the spirit Amaymon. In more naturalistic terms, lions are known to give off a particularly terrible stench after eating and have urine and feces that smell extremely bad and are known to be very effective deterrents against the approach of other animals.

It is his form as a filthy and “obscure”⁷³ angel that initially links Ipes to his Book of Offices alias, Porax, who appears as a dark angel and bears a name that closely resembles the latter half of the name Ayporos. It is in the name Porax that Ipes's connection with the spirit Marax begins to become more evident, not only phonologically but also in their vital connections to the constellation of Taurus. This celestial connection is apparent in Marax in his appearance as a bull, the Earthy nature of his knowledge of herbs and stones he has, the gifts of gems—which represent the portable wealth associated with that sign—and his association with the herb moonwort, which represents the Lunar exaltation that occurs within Taurus. In Ipes, this Taurean connection solidifies, with his powers over the building of structures and houses, the disseverance⁷⁴ of lands, woods, and waters, the planting of fruit trees, and the sowing of seeds all closely matching the sowing, plowing, building, and division of the earth according to the rules of geometry that Agrippa associates with the first decan of that sign. The essential pairing of Marax and Ipes is also contiguous with the pairings evident in spirits such as Zagayne and Vriall, Hinbra and Cambra, Halphas and Mallapas, and Sallos and Lecher. As expressed throughout this work, the overlapping qualities of such pairings—not least that of Marax and Ipes, due to their close physical proximity in two of the major grimoires—may be seen as evidence of their “twinsip” as a syzygy or dual emanation from a common source.

As a means of differentiating their respective celestial natures, it may be noted that the association of Marax with the herb moonwort identifies him with the manifestation of the nocturnal Moon while she is above the horizon and in her exaltation,⁷⁵ while Ipes's association with the Sun as the bringer of putrefaction is in accordance with the Sun at its most destructive and malefic position at midday when its heat and power are at their greatest, and where the energies of Saturn and Capricorn influence the

angle of the Midheaven. These combined terrestrial and Southern aspects bring Ipes and his twin under the dominion of Amaymon, with Morax representing the feminine Lunar aspect and Ipes the masculine Solar aspect of this particular syzygy. Either of these spirits may be conjured when the Moon is in the first decan of Taurus, with Ipes being called in the day when the Sun travels between the Midheaven and Descendant and Morax when the Moon is above the horizon at night. For additional effect, they may also be worked with in the day and hours of Luna when Taurus is on the Midheaven. Due to his Mercurial qualities and the rulership of the ascendant decan of Taurus belonging to that planet, observations of the days and hours of Mercury and his transit in that decan may also be utilized to good effect, as may the Moon's aspects to the Sun or Mercury while she dwells there. This combination of the Moon in a sign ruled by Venus is also relevant to the rank of this spirit as, in the Lemegeton, spirits with the rank of Earl are associated with this particular combination of planetary energies.

Leraje

Leraje is a Marquis who comes in the form of a gallant archer clad in green and is also called Leraie, Leraikhe, Loray, Oray, Barsy, and Berci. He is author of all battles and contests and causes the putrefaction of wounds caused by the arrows of archers.

With Leraje's form being notably similar to that of the arrow-slinging Robin Hood of medieval legend, there are grounds to believe that both Leraje and Robin have their origins in the English nature spirits known as Robin Goodfellows, which were mischievous supernatural entities of the same ilk as the kobolds, hobgoblins, brownies, elves, dwarfs, and Pwcca or Pucks of European lore. Accompanying such spirits come accounts of *elfshot*, a sudden onset of pain or illness—particularly strokes due to their tendency to strip the patient of their faculties—that was believed to be caused by malign sprites or imps firing darts at their victims. This spirit's appearance as an archer is further emphasized in the confirmation that he carries a bow and quiver and causes the wounds of arrows to putrefy, which is symbolically reflected in the form of his seal, which bears the likeness of a bow and arrow upon it.

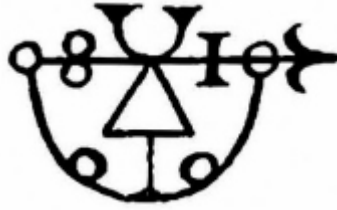


Figure 53. Seal of Leraje from the Lemegeton.

Both the color of his clothing and the putrefying wounds he causes are represented in the origin of his variant name Leraikhe in the Hebrew לִרְקֹב (*leraclub*), meaning “rot,” “putrefy,” or “decay.” An amended spelling of this name, Leraika, and the Goetia of Solomon's alternative spelling Leraie are notable for their appearance among the letters of the second square of Chapter XX in the third part of the Mathers edition of the Book of Abramelin.

S	E	L	A	K
E	R	A	I	E
L	A	M	A	L
A	I	A	R	E
K	A	L	E	S

Figure 54. Abramelin Square used “to bring enmity in general.”

In this text, Mathers informs us that the primary word in this square, SELAK, has its origins in the Hebrew שלח (*shelakh*), meaning “shoot,” “branch,” “sprout,” “slough,” and “to send away”⁷⁶ and comes under the power of Belzebuth. This square is used “to bring enmity in general,” though the more accurate *Wolfenbüttel Manuscript* (MSW)⁷⁷ states that its purpose is enabling the user “to shoot accurately in general,” which is attested above in the Hebrew word for *shoot*. The overlap here is even more remarkable when it is also considered that the entry for one of his Book of Offices aliases, Barys, states “he maketh men to shoote neare unto the marcke.” Once again, this suggests the existence of a common source or technique that links the names found hidden within the squares of the Abramelin and the methods used to reveal the distinct names of the Pseudomonarchia Daemonum and Lemegeton spirits.⁷⁸ A cursory search for other relevant words hidden in the square reveals some further esoteric

clues to the types of entities that may reside within it, with LARES referring to a type of Roman household spirit, LAMIA referring to a monstrous female spirit of a child-eating or vampiric nature, MALE referring to someone of a wicked disposition, and ERAE referring to a “Lady of the House.”

Other possible linguistic origins for the names of Leraje's aliases include the Latin *orae* for the names Loray and Oray, which denotes boundaries, borders, or frontiers. This word resonates with his rank as a Marquis, which was the rank of the nobility that was specifically associated with the defense of border regions and could therefore be feasibly applied to entities such as household and nature spirits, who dwell on the boundaries between the spiritual and material planes. His nature as the “author of all battles and contests” suggests a contentious and warlike nature that may be reflected in the possible derivation of his alias names Barsy and Berci from that of the spirit Bartzabel,⁷⁹ who represents the most immanent aspect of the energies of Mars in planetary magic.

While there are many astrological aspects that bring enmity, discord, and violence, the most significant, considering the Lemegeton's expression that he “belongeth unto Sagittary,” is the Saturnian third decan of that sign. According to Agrippa, this decan brings “activeness for evil things, contentions, and horrible matters” and in the Picatrix has the image of one man murdering another. The malefic aspects of this decan are also expressed in the twenty-first Lunar Mansion Al Baldah—the fixed star of which, Albaldah, is positioned in the back of the head of Sagittarius—which is used to create a talisman to cause the destruction of someone.

The attribution of the Abramelin Square that Leraje's name appears in to Belzebuth, the Prince of the East, the Fiery nature of Sagittarius, and the attribution of another archer spirit connected to Sagittarius, Barbais, to the Eastern Quarter suggest that Leraje's Cardinal King is Oriens. From this, it can be postulated that working with him is most advisable when the signs of Sagittarius or Leo are rising, preferably during the days and hours of Saturn and Sol when those planets are in the third decan of Sagittarius or the Saturnian first decan of Leo, which brings violence and cruelty. Because of the clear Marsian connection with Leraje's influence over “battles and contests,” the third decan of Leo may also prove a pertinent Zodiacal placement to consider. The Moon's aspects to the Sun, Saturn,

and Mars when she is transiting the aforementioned decans may be used as proxies for those planets' absences from their proposed decanate placements, as may her transit of the twenty-first Lunar Mansion Al Baldah and her contact with the fixed star Albaldah at 16°30' Capricorn when they are forming conjunctions to the Ascendant or Midheaven.

Marax

Marax is an Earl and President who is also called Morax, Foraii, Formecones, and Goorox. He comes in the form of a bull, but when the conjurer demands it, he takes the form of a man and makes one marvelously cunning in astronomy and all other liberal sciences, giving wisdom, good familiars, and knowledge of the virtues of herbs and stones, and will bring one moonwort and stones that are precious.

Although Marax comes as a bull,⁸⁶ it is a creature at the other end of the size scale—the ant—that he appears to derive his name from. This is most apparent in his Book of Offices cognate Formecones, which bears a clear relationship to the Latin word *formica*, meaning “an ant,” while its Greek equivalent *μύρμηξ* (*murmex*)⁸⁷ likely forms the basis of the names Marax and Morax. In daemoniac lore, ants are associated with the legions of infernal soldiers of Manichaeism, the Myrmidons, who fought for the armies of Darkness in the great war against the Light. The origin of this mythos lies in the religion of ancient Greece, in which the Myrmidons were a tribe who fought for Achilles in the Trojan War, having been created from ants by Zeus⁸⁸ after the people of the island of Aegina were wiped out by a plague. Centuries later, in medieval Europe, the term *myrmidon* was used to describe a hired ruffian or loyal follower who would execute orders without question or mercy. As a giver of good familiars, it is predominantly in the medieval sense of the word *myrmidons* that Marax's name and its derivation Formecones can be understood. The other clear cognate he has in the Book of Offices, Goorox, has a less certain origin, which may lie in the Hebrew *גער* (*ga'ar*), meaning “to scold,” “rebuke,” “curse,” or “reprehend.”

In the context of his knowledge of astronomy, his knowledge of herbs and stones suggests the application of the Hermetic formula “as Above so Below” in the creation of talismans, in which the natural sympathies, or

mageia, of concordant elemental and celestial combinations are employed to magical effect. In combination with the Earthy nature evident in his knowledge of herbs and stones, his bovine appearance suggests a character that is in accord with the sign of Taurus. That Taurus has great associations with movable wealth makes Marax's gifts of precious stones significant, while the herb he gives one, *lunaria*⁸⁹ (which is also known as moonwort), understood in the context of his bovine form, symbolizes the Moon's exaltation in that sign. Significantly, *lunaria* was one of the ingredients that alchemical manuals cited for converting quicksilver into pure silver⁹⁰ and also has a great deal of importance in the realm of folk magic. It was named *moonwort* for the pale, Lunar appearance of its seedpods and was traditionally gathered under the light of the moon for the purposes of staunching the flow of blood, helping bruises and fractures to heal, unfastening any lock, and unshoeing any horse that walked over it.⁹¹ Adding further correlation between this herb and the sign of Taurus is the instruction given in the Secrets of Solomon⁹² that, to produce lightning, *lunaria* is preserved in the stomach of an ox for fifteen days. In this case, the belly of an ox may be a literal reference to *lunaria* being stored in the inedible by-products of offal, or it may be symbolic and refer to the herb being macerated for fifteen days when a particular planet, perhaps the Sun⁹³ or Venus, who rules that sign, is present in Taurus.

With moonwort being a herb collected at night, we may assume works with him should be performed at night when the Moon is above the horizon in the Earthy sign of Taurus with the traditional point of Lunar exaltation in its third degree⁹⁴ being the most favored position to do so. That this position also correlates with the Mercurial decan of Taurus is further represented in the powers over matters such as astronomy, liberal sciences, wisdom, granting familiar spirits, and imparting knowledge of the virtues of herbs and stones. With his “twin” Ipes being associated with the putrefying energy of the midday Sun, we may also assume that both spirits are subjects of Amaymon, the king of the Southern Quarter. Despite this seemingly close fit, a possible fault with this attribution comes in the specifically nocturnal character presented in his association with moonwort, which suggests him to be a Northern spirit, due to the North being the position the Sun reaches at night. However, as the Taurean connections are so strong with this spirit, the only other direction he may

be associated with is the East, which does not solve this particular matter. This being the case, it is postulated that Marax represents the Lunar reflection or twin of the Solar spirit Ipes and is therefore a Southern spirit best worked with in the hours of darkness when the Moon is in Taurus, especially the degree of its exaltation, on the days and hours of the Moon. His Mercurial nature makes works with him especially auspicious on the day and hour of that planet also and also when the Moon aspects Mercury. Further usefulness may also lie in the Moon's transit of the fifth Lunar Mansion, Al Hakah, positioned between 21°25' Taurus and 4°17' Gemini, which assists with the instruction of scholars.

Marchosias

Marchosias is a Marquis who is also called Margotias and comes in the form of a ferocious wolf with griffon's wings, a serpent's tail, and fire vomiting forth from his mouth. After a time, he will appear in the form of a man who is a strong fighter. He answers all questions truly and hopes to return to the seventh throne after 1,200 years.

In Marchosias there lies a distinct similarity to the Eastern spirits Maxayn, who appears as a strong man with a serpent's tail breathing fire from out of his mouth, and Amon, who appears as a wolf with a serpent's tail and vomits flames. Connecting him further to the first of these two spirits is the similarity of the name Marchosias with one of Maxayn's cognates Marshiones from the Book of Offices, as both names reveal linguistic traces of the Old French *marchis* and the Latin *marca*, from which the word *marquis* derived.⁸⁰ This connecting principle is also evident in the Greek words μάχη (*mache*), meaning “fight,” “battle,” or “contend,” and μάχομαι (*machomai*), meaning “I do battle,” which concur with his form of “a man who is a strong fighter.” Despite these similarities, Marchosias's initial appearance as a wolf with griffon's wings and the lack of any other corroborative powers between him and Maxayn make it difficult to confirm whether they are the same spirit appearing in duplication or are just rather similar to each other.

Other relevant names are revealed in Boudet's⁸¹ correlation of Marchosias's Livre des Esperitz equivalent Margotias and the triple-named spirit Margoas vel Margodas vel Margutas, who is the eleventh spirit of the

fifteenth-century text *Fasciculus Rerum Geomanticarum*. These four names also closely resemble those of Magoth in the Book of Abramelin⁸² and Magoa in the Grimoire of Honorius, who are both attributed high status in their respective texts, with Magoth being one of the eight Dukes of Hell⁸³ and Magoa being an alternative name for the Eastern King Oriens. As his description and rank do not closely resemble those of Oriens, he cannot be directly equated with her, though his Solar-Marsian nature—as represented by the wings of a griffon added to an otherwise Marsian form⁸⁴—and his feminine aspect, which is revealed in the Pseudomonarchia Daemonum's use of the Latin *lupæ*, meaning “she-wolf,” to describe his primary manifestation, are suggestive of emanatory links between them.



A depiction of the demon Marchosias, by Louis Breton, from J. A. S. Collin de Plancy, Dictionnaire Infernal, Paris: 1863.

This conglomeration of attributes assists us to identify Aries as the sign with which he is most likely to be associated. This is a sign that is ruled by Mars, has a Marsian angular decan that brings one great strength and a

succedent decan that brings greatness, nobility, and dominion, is ruled by Sol, and houses the degree in which Sol is exalted.⁸⁵ Another sign in which a Solar-Marsian combination such as this occurs is the fire sign of Leo, which is ruled by Sol and has a cadent decan that is ruled by Mars and enables one to avoid battle or conflict. These factors, alongside his similarity to two of the spirits of the East, suggest that the general conditions of the Eastern spirits are the ones to observe when working with him. Accordingly, he may be worked with when Mars is in Aries, especially its first decan, or the third decan of Leo, or when the Sun is in the third decan of Leo or the second decan of Aries. In their absence from these places, Mars and Sol may be activated by aspects formed to the Moon when she is transiting those decans, though if no aspects exist, her transit through the first Lunar Mansion, Al Sharatain, between 0° and 12°51' Aries—which can be used to influence discord or forge a talisman that brings destruction—may also be considered. These celestial factors may be further strengthened when the Sun is in the East during the days and hours of Sol and Mars when Aries or Leo is on the Ascendant.

Phoenix

Phoenix is a great Marquis who appears like a phoenix with the voice of a child. On appearing, he sings many sweet notes, but his melody must not be listened to and he should instead be urged to take a human form. On doing this he will speak marvelously of all wonderful sciences. He is an excellent poet and obedient and hopes to return to the seventh throne within 1,200 years.

The legend of the phoenix as a bird that lived for five hundred years in the Arabian desert before flying to Egypt and burning itself on a funeral pyre before rising to new life from the ashes is a simple motif for the death and rebirth of the Sun. With the flight between Arabia and Egypt being a Western one, we may assume that this death and rebirth is that of the diurnal journey rather than the annual southward passage between the solstices. We might also surmise that its ultimate destination was Heliopolis, the cultic center of the god Ra, whose Ba was the Bennu bird, a symbol of rebirth, the name of which derives from the Egyptian verb *wbn*, meaning “to rise in brilliance” or “to shine.”

Etymologically, the origin of the word *phoenix* is not precisely known but is thought to be related to the Mynacaeon Greek loanword *po-ni-ke* or *po-ni-ki-ja*, which is of probable Semitic origin and has the likely meaning of “painted crimson” or “dyed crimson.”⁹⁵ This coloring is a general descriptive of the fiery plumage of the bird, which was said to be red and yellow in color and at least the size of an eagle. When the spirit Phoenix appears, he comes in the shape of this bird and sings a song that is perilous to hear. With the song of birds being equated to the Green Language, the language of the gods,⁹⁶ it seems likely that the melodies Phoenix sings reveal the deepest mysteries of the divine, which, in the tales of Prometheus and Tantalus, are forbidden for mortals to know. With the results of such knowledge being associated with madness and the loss of the senses,⁹⁷ the grimoires advise that, to prevent this, he should be requested to take a human form. Once done, he becomes more Apollonian in his character and speaks of the wonders of the rationalist disciplines of science and recites sublime poetry.

With his Fiery nature and connection to the diurnal rebirth of the Sun, it can be purported with reasonable confidence that Phoenix comes under the dominion of the Eastern King Oriens and can be worked with to greater effect when the Sun is traveling between the Ascendant and Midheaven, especially when it is in the Fiery signs of Aries, Leo, and Sagittarius during the day and hours of Sol.

Ronove

Ronove is a Marquis and Earl who comes in the form of a monster and is also called Roneve and Ronwe. He teaches the art of rhetoric and gives good servants, knowledge of languages, and the favor of friends and foes.

In form, Ronove is so similar to the spirit Forneus that he can be considered either a duplication or twin of that spirit, with the only discernible differences between them being found in their Lemegeton seals, the good repute and fame Forneus brings, and Ronove's additional rank of Earl. With Forneus appearing as a sea monster, we may assume that the monster Ronove appears as is similarly aquatic.

	Forneus	Ronove
Rank	Marquis	Marquis and Earl
Powers	Rhetoric Languages Good repute Beloved to friends and foes	Rhetoric Languages Good servants Favor of friends and foes

Figure 55. Overlap of the qualities of the spirits Forneus and Ronove.

In the Greater Key of Solomon, spirits who take a deformed or monstrous appearance are those who “are created of Clouds” and come with exceeding noise in order “to strike fear into the invocator.”⁹⁸ As clouds are created from the process of seawater evaporating and then falling back to the earth via precipitation, we can see such spirits as those of Watery origin who become bound to the Earth through the influence of the element of Fire, whose heat causes the waters to evaporate, and Air, which carries the clouds through the skies. As noted in the entry for Forneus, such a process is described in the account of his near namesake Ornias in the Testament of Solomon, whom the angel Uriel raised from the abysses of the sea in order to bind him to the Earth.

Another spirit who appears bound to such elemental processes is Oberyon Rex, the King of the Fairies featured in the Book of Offices, who brings treasures out of the sea and holds “the wateres and lowe partes of the earth,” which the text directly associates with the Southern signs of Aquarius⁹⁹ and Pisces, which come in the celestial region in the Zodiacal South known as the Sea. Another link between Oberyon Rex—also known as Oberon—and the monstrous spirits of the Lemegeton becomes apparent when one examines the Goetia of Solomon seal for Ronove and reads his name clockwise from the “O” at the bottom of the seal rather than the “R” at the top. This provides us with the alternative name Overon, which, considering the interchangeable phonology of “b” and “v” in many languages, allows us to consider the name Ronove to be a cipher for the name Oberon.

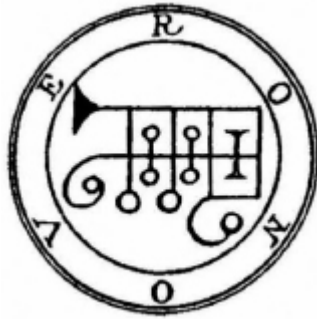


Figure 56. Seal or Ronove from the *Goetia of Solomon the King*. Note that reading the name from the bottom rather than the top spells out the name “Overon.”

Oberon's literary origins lie in the character of Alberich, the forest-dwelling elf-king of Merovingian legend. This same spirit appears as the guardian of the Nibelung treasure in the *Nibelungenlied* and as the dwarf Andvari in the Icelandic *Yölsunga Saga*, who lived under a waterfall and could alter his form to that of a fish.¹⁰⁰ Andvari's main role in Nordic myth lay in his guardianship of the magical ring Andvaranaut, which could be used to produce huge amounts of gold. He was forced to give up this ring by the trickster god Loki, who caught him in a net while he swam the rivers as a pike, which reveals a certain resonance with the fate of Orniias at the hands of Uriel in the Testament of Solomon. Also notable here are the similarities to Oberyon Rex's ability to bring great treasures¹⁰¹ out of the waters of the sea, and the function of another gold-producing dwarf with roots in ancient folklore, Rumpelstiltskin, whose powers are consistent with those of the spirit Oze. Of further potential significance is the knowledge of herbs, precious stones, trees, and metals that Oberyon Rex has, which form an overlap with the powers of Bifrons, whose name may also be derived from that of Fronons, an early form of Forneus who appears in the *Fasciculus Rerum Geomanticarum*.¹⁰²

While it is purely speculative to associate these three monstrous spirits with Orniias and Oberon under either one singular or two or more collective or twinned identities, there are enough interesting consistencies in their forms, names, and powers to suggest a common thread worthy of exploration. In the case of Ronove and Forneus, these similarities are so close that no separate working conditions are suggested for Ronove that are not already covered under the entry for Forneus. Both are products of

the great celestial sea of the Zodiacal South and therefore come under the power of Amaymon.

Sabnack

Sabnack is a Marquis who comes in the form of an armed soldier with a lion's head riding a pale horse and is also called Sabnock, Savnock, Salmac, and Salmatis. He changes one's form and favor into any that is desired and builds high towers, castles, and cities and fills them with weapons. He can inflict a person with wounds that are rotten and full of maggots for thirty days and also provides good familiars.

The name Sabnack appears to be comprised of a bilingual conjunction of the Greek *σάβανο* (*sabano*), “shroud,” which verifies the deathly aspects present in the pale horse he rides, and the Hebrew *נִאָקָה* (*naqeh*), meaning “groaning” or “wailing.”¹⁰³ Like the names of many other spirits, this element of “wailing” depicts the sounds of mourning or howling attributed to the Greek Goës and the Hebrew *shedim*.

Sabnack's celestial sympathies appear to be based in the Terrestrial signs of Taurus in the Zodiacal East and Virgo in the Zodiacal North. The first of these, Taurus, is relevant to his powers due to its influence upon the third astrological House, which governs matters relating to building and warfare, while Virgo is relevant due its influencing the sixth astrological House, which governs matters relating to health and sickness. Of these signs' decans, the first of Taurus is significant to Sabnack due to its connection to building and geographical expansion, while the third of Virgo is connected to weakness, illness, and the loss of body parts, which can be paralleled to his ability to cause festering wounds. With the first decan of Taurus and the third decan of Virgo being Mercurial in nature, these two locations clearly demonstrate the planetary influences of this spirit. Applying these principles to the Lunar Mansions, the most favorable manzil for working with Sabnack is the fifth, Al-Hak'ah, between 21°25' Taurus and 4°17' Gemini, which assists with building, has influence over health, and is marked sidereally by the fixed star Meissa in the Head of Orion at 24° Gemini.

With two Earth signs dominating his magical makeup, we can postulate Sabnack's ruler to be Amaymon, the King of Elemental Earth. Further

signs of that King's influence are evident in the pale horse he rides, which is symbolic of Amaymon's deathly, Saturnian nature, while the leonine face he bears reflects that of the roaring Solar lion his chief rides upon. His combined Mercurial and Solar-Saturnian nature makes it especially conducive to work with him in the days and hours of those planets, especially when the Sun is in the Southern parts of the sky with the signs of Taurus and Virgo on the Midheaven and when Mercury, Sol, or Saturn is in the signs and decans described above. These aspects can be supplemented by the Moon's transits with them from those places, when she transits the fifth Lunar Mansion, or when she forms a conjunction on the Ascendant or Midheaven with the fixed star Meissa.

Valefor

Valefor is a Duke who is also called Valefar and Malephar and appears in the form of a lion with the head of a braying ass. He acts as a familiar spirit does but causes those with whom he becomes acquainted to steal until he brings them to the gallows.

In the Latin text of the *Pseudomonarchia Daemonum*, Valefor's physical appearance is described as “*forma leonis prodiens et capite Latronis*,” with the final word in the description, *latronis*, being incorrectly interpreted by Scot as meaning that he had “the head of a thief.” While *latronis* does indeed mean “thief” or “robber,” this is only one of a variety of possible translations for that word, with another alternative being “barking or braying,” which led to the author of the *Lemegeton* making the more accurate interpretation of his form as having the head of an ass.¹⁰⁴ Yet another etymological correspondence to this word can be found in its Greek origin *λάτρων* (*latron*), which denotes “a hired servant” or “slave,” which concurs with his described role as a familiar spirit. The combined concepts of the word *latronis* in this description are tantamount to Valefor's being, with his form and servient function both being connected to it as well as his predilection for encouraging those he serves to acts of theft.

The common punishment for such larcenies at the time of the grimoires' publication was death by hanging, which provides a connective principle to the punishment for criminality associated with other Furcifer spirits such as Furas, Furfur, and Mallapas. The latter of these, Mallapas—who

is named Malphas in the *Pseudomonarchia Daemonum* and Malpharas in the *Livre des Esperitz*—is a near namesake of Valefor's *Pseudomonarchia Daemonum* alias Malephar. While the physical manifestation and functions of Mallapas¹⁰⁵ are much different from those of Valefor, a similarity to the Latin *malefaciō*, meaning “I do evil” or “I injure,” is present in both names. So too is the suffix *-phorus*, meaning “carrying” or “bearing,” alluded to, which denotes the condition of “bearing strength” in the case of Valefor and “bearing malice,” in its alternative form Malephar.¹⁰⁶

The larcenous and corruptive qualities apparent in Valefor's character place him in a similar functional position to spirits such as Star, who steals treasures from the houses of kings, and Zayme, who does likewise but also “counsels one to steal.” Like Mallapas, Zayme takes the form of a raven or crow, can reveal the locations of and destroy castles and cities, and can destroy one's enemies by causing “ruin to [their] dignities,” which, due to his evil counsel and furbifer nature, might consist of reputational loss through inspiring them to commit criminal acts. As is the case with Zayme, Valefor's promptings toward theft, trickery, manipulation, and dishonesty reveal a connection to the second decan of Gemini, which is governed by Mars and was cited by Agrippa as bringing “infamous and dishonest agility, as that of Jesters and Juglers.” With Gemini being governed by Mercury—who is also connected with matters of trickery or deception—and the decan in question being a bringer of violent death, Valefor may be seen as the product of the mingling of the two planetary energies evident in this decan. With his esoteric connection linking him to the spirit Andromalius established in the entry for that spirit, his association with the dishonest and insidious aspects of the Mercurial Air sign of Gemini place him under the authority of Paymon, the King of Cardinal Air in the Western Quarter. He may therefore be called upon when Mercury or Mars is in the second decan of Gemini—or when Luna forms aspects with them from there—between the hours of dusk and midnight when Gemini is on the Descendant during the days and hours of Mercury and Mars.

Volac

Volac is a Prince or President who is also called Valac, Volach, Valu, Doolas, and Coolor and appears as a child with the wings of an angel or goshawk riding upon a two-headed dragon. He answers truly about hidden treasures, grants the service of all manner of household spirits, and reveals where drakes or serpents may be seen, delivering them into the hands of the conjurer where they become devoid of any force or strength.

The various names of this spirit naturally reveal a variety of descriptive meanings regarding his character. The Latin *val*, which forms the basis of his alias in the *Pseudomonarchia Daemonum* and *Lemegeton* denotes “strength,” which is a trait we know this spirit has due to his pacification of the serpents he reveals and brings to the magician. This, alongside the two-headed dragon he rides, shows him to have a general affinity with and power over serpents, which, as discussed throughout this work, are symbolic of wisdom, healing, and triumph over death. The extension of the word *val* to the name Valac may concur with a reversal of the Hebrew word קָלוּ (*qalav*, which becomes *valaq*), meaning “voice,” which is further mutated into the name Coolor via the word קִילֹר (*qulor*), which means “noose” or “neck chain.”¹⁰⁷ As is the case with spirits such as *Furcas* and *Furfur*, a connection is apparent between this word and the torture meted out on a gibbet or fork to slaves and scoundrels in the ancient world, which, alongside the punishment by hanging associated with the spirit *Valefor*, reveals the causal connection between criminality or rebellion and the price paid for it. Another symbolic link to this means of torture is apparent in Valac's alias *Doolas*, which resembles both the Latin *dolor*, meaning “pain” or “grief,” and the Greek δούλος (*doulos*), which denotes “a slave.”¹⁰⁸

With a lack of any real clues in his powers, form, and names as far as his astrological sympathies are concerned, assigning concordant signs, stars, decans, and mansions to Volac is challenging. However, the repeated appearance of the letters of the name Coolor in the nineteenth square of Chapter XVI in the Third Book of the Mathers edition¹⁰⁹ of the *Abramelin* may assist us in identifying which Cardinal King he serves. The magical power associated with this chapter is the retrieval of hidden treasures, which is in accord with Volac's ability to do the same, in which the square in question enables one to discover valuable statues. The clue to the king

the spirits present in this square owe their allegiance to is obvious as it is formed from the name Ariton, an alias name of the Northern King Egin.

A	R	I	T	O	N
R	O	C	A	R	O
I	C	L	O	A	T
T	A	O	L	O	R
O	R	A	C	O	R
N	O	T	I	R	A

Figure 57. Abramelin Square for “discovering statues” featuring the name of Ariton. Also note the appearance of the name Noocar in the bottom left and top right of the square, which is one of the many aliases of the Northern spirit Annoboth.

With this possibility, we can surmise that Valac is among the Northern spirits subject to Egin who is associated with the Northern and Watery signs of the Zodiac and the hours where the Sun travels between the Nadir and the Ascendant. With his power over household spirits he may also be associated with the Moon and the influence of the fourth astrological House, which, fittingly to a spirit who provides household spirits, governs matters relating to the home. These general attributions align him with the sign of Cancer, and he may therefore be called upon when the Moon is in that sign between the hours of midnight and dawn, especially if it be upon the Nadir or during the day and hours of Luna.

Zepar

Zepar is a Duke who comes in the form of a soldier wearing red apparel and armor and is also called Zephar and Globa. He is the chief ruler of women and makes them burn with love for men, altering their form and bringing them together in love, but he also makes women barren.

As revealed in the examination of the spirit Semper, Zepar's name originates in the Hebrew word צפא (*tzepa'a*), meaning “viper,” though there is little about his physical appearance to suggest the reason for this connection. He appears under the name Zephar in the *Hygromanteia*, where he is connected to the sixth hour of Sunday,^{[110](#)} while in the *Book of*

Offices he appears as Globa. The latter of these aliases may be derived from the name of the spirit Glasya Labolas,¹¹¹ whom he follows in the *Pseudomonarchia Daemonum*, though there are few congruencies in their forms or powers. A more likely origin of this name can be found in the Latin word *loba*, which relates to the deadly plants nightshade and strychnos, which bear similarly toxic connections to the venomous name of Zepar.

In his form and function, Zepar resembles the spirits Caleos, who comes as a gallant knight and brings women the love of men and men the love of women; Berith, who comes as a soldier clothed in red and riding a red horse; and Bileth/Gaap, who is described as a “Leader of Women” and can cause women to love men and men to love women. Because of the similarity in description and function to Bileth/Gaap, the foremost astrological placement suggested for working with Zepar is the third decan of Pisces, whose Marsian rulership is reflected in Zepar's red clothing and armor while its association with fornication and the “imbracings of women” is congruent with the nature of his powers. Also relevant are the cadent decan of the Marsian Water sign Scorpio, which is governed by Venus and brings passion and fornication, and the succedent decan of the Water sign Cancer, which is ruled by Mercury and brings the love of women.

The Watery nature of these three decans suggests that Zepar may come under the rulership of Egin, the King of Cardinal Water, with the Marsian aspects of that element¹¹² being particularly dominant, as his soldierly form attests. As such, the transit of Mars through the cadent decans of Scorpio and Pisces is pertinent to the conjuration of this spirit in the planetary hour of Mars that occurs between midnight and dawn on the day of Mars, especially if Pisces or Scorpio is on the Nadir at that time. In the absence of Mars's position there, the Moon's transit through these decans when forming an aspect with Mars may be used.

FROM THE BOOK OF OFFICES

Amada

Amada is a Duke who comes in the form of a monster and gives true answers of things past, present, and future.

Little else can be summarized about this spirit with his very brief Book of Offices entry and no obvious correlation to any other named spirit. The only other traceable presence he has across the grimoires is in the second square of the third chapter of Book IV of the Sacred Magic of Abramelin. According to the attributions given in the Abramelin, this square comes under the joint rulership of Oriens, Amaymon, Paymon, and Ariton and is used to make spirits appear in human form. The central cross of this square features a shortened form of the name of the servant spirit Tabbat, whose name derives from the Hebrew טבעת (*taba'at*), meaning “ring” or “seal.” While the spirits that inhabit this square are listed as being under the rulership of the Elemental Kings, the spirit Tabbat is actually listed as a servant of Astaroth. This allows us to assume that the spirits whose names feature in this square, such as Amada—who also shares her ducal rank—also come under her influence and therefore belong in the ranks of the Southern spirits.

The origin of Amada's name is found in the Greek word αμάδα (*amada*), meaning “quoit,” which describes a small disk of flat stone found atop burial mounds or dolmens. This connects him to funerary practices in the same manner of spirits such as Bifrons, who also appears in the form of a monster and whose role of placing candles upon graves confirms his funerary function. While this may suggest Amada to be a potential cognate of Bifrons, there is not enough correlatory evidence to prove this any further.

S	A	T	A	N
A	D	A	M	A
T	A	B	A	T
A	M	A	D	A
N	A	T	A	S

Figure 58. Abramelin Square for making spirits appear in human form.

The only celestial influence detectable in his entry comes from his monstrous form, which denotes a Lunar nature. Considering this, alongside his likely service to the hierarchy of the Southern Quarter, he may be called upon when the Moon is in a Terrestrial sign, the best of which is Taurus, as this is where Luna finds her exaltation. With the Greater Key of Solomon informing us that the Moon's transit through the signs of Earth is beneficial for works of necromancy, the ability of the square he appears in to conjure up spirits with a human form, alongside the connotations his name has with funerary adornments such as the quoit, appears to confirm necromancy to be his primary function.

Aron

Aron or Aran is a Lord who comes in the form of a man. He tells of things past, present, and future and things that are hidden and secret. He brings the favor of friends and enemies and grants dignities and promotions and confirms the same with his sayings and doings.

With a description that reveals little that can assist with a more complete investigation of this spirit, few things can be said of Aron. His name may relate to the Hebrew words אֲרֹן (*aran*) or אֲרֹן (*aron*), which both relate to a containing box such as a money chest, ark, or coffin. It is also possible that his name is a truncation of the spirit Baron¹¹³ or of the name Charon or Caron. The lattermost of these names features as part of the name of Accaron, the city of Belzebuth, Egin's servant Lambracaron, and an Abramelin spirit in service to Ariton named Caron who can assist with the retrieval of hidden treasures.¹¹⁴ Such apparent connections to the King of the North mixed with powers of a jointly Jupiterian and Mercurial nature make it possible that he may be conjured under the auspices of the second decans of Pisces and Cancer under the general conditions consistent with the conjuration of the Northern spirits.

Barbaryes

Barbaryes is a great Prince who appears like an armed soldier bearing a spear and banner in his hand. He makes one's friends withstand one's enemies, causes enemies to lose their sight, hearing, and strength, and makes one wise and bold.

Although the name of Barbaryes is very similar to the spirit Barbais's alias Barbares, there is little else to connect them in terms of their physical appearances and magical abilities. The similarity between their names reflects the respective etymologies for the spirits Barbas, whose name means “bearded,” and Barbatos, “a bearded man” or the ancient stringed instruments the barbat and barbiton, while the crossover names Barbares and Barbaryes possibly derive from the word *barbarus*, which the Greeks and Romans used to describe foreign civilizations. With the associations Barbaryes has with overcoming enemies, it is possible that the term *barbarian* is applied due to his military demeanor and his position as an enemy of the established spiritual order. Such aspects present a strong Marsian sensibility in this spirit, making Aries his likely Zodiacal home. With the “boldness” that he brings being a trait associated with the first decan of Aries, it is this particular sign and decan that provide the preferable conditions for working with him.

The power this spirit has to remove someone's sight, hearing, and strength is as malefic as one may expect from a predominantly Marsian spirit and resembles the powers of the Eastern spirits Star, who removes sight, speech, and understanding, and Semper, who “causes one to languish and die.” These similarities, alongside his Arian nature, make it possible that, like Barbais, Barbaryes may be considered a servant of Oriens. If so, it may be the case that the similarity of his name to that of Barbares might be more relevant than the weak physical connections between them suggest, with the differing forms and powers demonstrated between Barbais and Barbaryes being alternative forms taken by the same spirit. Despite this, considered in the context of the similarity between the names Barbas and Barbais, who are clearly not the same spirit, associating spirits together by name alone can prove troublesome.

What we may be able to determine, however, is a clear Eastern Zodiacal connection between all three spirits regardless of whether their similar names express different aspects of the same spirit or not. Notably, the connections between Barbaryes, Barbas, and Barbais appear to be reflected not only in their names but also in each respective spirit's connection to the

first decans of the three Fire signs, with Barbaryes being connected to the first decan of Aries, Barbas to the first of Leo, and Barbais to the first of Sagittarius. Theoretically, this is suggestive of a connection by elemental triplicity between these three spirits wherein they form a unified spirit of a triune nature when considered as a collective whole. Barbaryes's firm resolve against enemies also suggests that he may be aligned with the tenth Lunar mansion Al Jabhar between 25°42' Cancer and 8°34' Leo, which is also attributed to the spirit Barbas, whose healing abilities are aligned with the properties of the talisman one may create when the Moon is transiting this manzil.

Bryman

Bryman is an Earl who is also called Myniciorom. He desires a sacrifice be made unto him and comes in the form of a little goose that speaks with a pleasant voice. He has excellent knowledge of herbs, stones, flowers, fishes, birds, beasts, metal, wood, and water, can make one become invisible from time to time, and can cause a person to sleep continually until they die.

In the name Bryman a connection of sorts is formed with the spirits Brymiel from the *Ars Theurgia* and Brial from the *Livre des Esperitz*. The first of these is one of the ten chief dukes of the Wandering Spirit Uriel^{[115](#)} and comes in the form of a serpent with the head of a virgin and is described as wholly evil and very false in his doings. The latter, meanwhile, may represent a mutation of the name Uriel expressed elsewhere in the *Book of Offices* as Vriall and appears alongside the spirits Drap^{[116](#)} and Dragon in the *Livre des Esperitz*, both of whom also come under the rulership of Uriel in the *Theurgia-Goetia*.^{[117](#)}

Finding a specific meaning for the name Bryman is difficult, as is that of his alias Myniciorom, which includes a slight variation of the Latin masculine genitive plural *-iorum* as its suffix. The root element of his name *mynic-* may refer to the Greek μοναχικός (*monachikos*), meaning “solitary” or “alone”; to the Mycenaeans, for whom the goose was a sacred symbol of the goddess Aphrodite;^{[118](#)} or to the Hebrew מניח (*menich*), meaning “pacifying,” “calming,” or “soothing,” which may reflect the qualities of his pleasant voice.

The slew of practical and naturalistic matters he has mastery of suggests an earthly, terrestrial nature, with the knowledge of herbs, stones, plants, and animals representing a knowledge of the celestial sympathies associated with them in the creation of talismans. The connection between his knowledge of metals and his appearance as a goose may also symbolize the partnership of Hephaistos, the god of metalworkers and craftsmen, and Aphrodite, both of whom were revered by the Mycenaeans. These symbolic factors provide a possible link between Bryman and the Kabeiroi,¹¹⁹ the chthonic children of Hephaistos who were often depicted as a male pairing such as the old man Axiocersus and his son Cadmilus, a female pairing named Axiera and Axiocersa, or as twin youths. Considering the masculine plural evident in the name Myniciorum and the specific pairing of two names, “*Bryman vel Myniciorom*,” in his Book of Offices entry, overlaps are once again present that point to the importance of the syzygy.

Like many of the spirits for which finding alternative identities for is difficult, limited certainty can be offered in terms of Bryman's cardinal ruler. His connection to Vriall and his appearance as a goose do provide a certain resonance with the spirits of the North, however, with Egin's alias Mosacus bearing the feet of this bird and Anaboth's alias Ansoryor bearing a name that has an etymological relationship to the goose, which the *Fourth Book of Occult Philosophy* tells us is a form that spirits of a Lunar quality take. Despite this lack of certainty, the potential connections to the North suggest that the knowledge of natural properties evident in his nature is in concordance with the Mercurial qualities of Virgo. More specifically, his potential Venusian connection to Aphrodite connects him to Virgo's second decan, and his ability to bring a sleep that lasts until death resonates with the weakness and illness associated with its third decan. This mixture of Lunar, Venusian, and Mercurial qualities primarily suggest that he may be called upon when those planets are in the decans of Virgo mentioned above during the days and hours relevant to those planets when the Sun is in the North and Virgo is on the Nadir.

Deydo

Deydo or Deyoo is a great Earl who appears like a child. She causes trees to flourish and grow green out of season, gives perfect knowledge of the

liberal sciences and mathematics, and can cause one to speak all languages well and perfectly.

There are a number of suitable Latin words relating to offering gifts and sacrifices that may explain the origins of this spirit's names. These include: *diduco*, “to draw apart”; *datus*, “a gift,” “offered”; *do*, “to offer,” “grant,” “to give”; *dedico*, “devote”; and *devoveo*, “to offer to the infernal gods,” “to bewitch,” or “to curse.” By coincidence, the epithet of Demeter as the torchbearer while she searches for the abducted Persephone is the similar-sounding δαδοῦχος (*daduchus*), which was also the title given to the officiants of the Eleusinian mysteries. With the well-known links between this myth and the flux between fertility and barrenness in the Solar cycle, it seems plausible that a spirit able to make trees bloom with green foliage in the autumn and winter months may have an essential connection to these mysteries.

While it may initially seem too gauche a suggestion to consider, the similarity of this spirit's name to that of Dido, the first queen of Carthage, presents an interesting possibility, primarily because of the phonic similarity between the two names but secondarily due to Dido's association with mathematics. After landing in Carthage, Dido was said to have asked the local Berber king, Iarbas, to be granted a small piece of land to rest within, asking only for the same amount of land one could cover an oxhide with. On gaining Iarbas's agreement, Dido took the hide and tore it into tiny strips, which she managed to encircle an entire hill with. This mathematical conundrum, wherein one seeks to cover the maximum area within a fixed boundary, is known as the Dido Problem in modern calculus. In addition to this, her name is also concordant with the aforementioned Latin words relating to notions of offerings and sacrifices, as Dido's death came after she was unable to escape her promise to marry King Iarbas and therefore slew herself atop a sacrificial pyre to return to her deceased first husband in the underworld rather than wed a second man by force.

While the possibilities presented above may seem disparate, a factor that makes this more plausible is found in the fact that Dido was believed by some to be an expression of the Carthaginian goddess Tanit, who was a localized representation of the Phoenician Astarte, who shared attributions relating to fertility, sacrifice, and the underworld descent that occur within the mythologies of Dido and Demeter. With this same fertility aspect

emphasized in Deydo, her most likely astrological sympathy is that of the sign of the Earth sign Virgo, the fecundity of which—with its being related to the harvest season—she is able to transfer to the Earth when the Sun is in its bleakest Zodiacal station in Capricorn. It is postulated, then, in consideration of these factors, that she can be best worked with under the astrological conditions described for the Southern spirits under the rulership of Amaymon during the days and hours of Sol and Venus when Virgo is on the Midheaven and when the above planets are transiting, or aspected by, the Moon's transit through the first two decans of Virgo.

Doodall

Doodall is a Knight who comes in the form of a mighty soldier with a golden spear in his hand. He is able to gather other spirits together and take counsel with them to determine matters that may have afflicted a person and to discover the means of remedying such things.

As useful as Doodall's powers of finding the sources and cures of magical or karmic afflictions may be, little more is known about him other than what is pronounced in the brief description above. His rank of Knight is one attributed by Kieckheffer to divinatory matters, which, like the healing he brings, relate to the planets Sol and Mercury in the Key of Solomon, with his golden spear perhaps signifying the importance of the Sun to his nature.

His name possibly relates to the Hebrew דעד (*dod*), meaning “shaking,” suffixed by the divine name אל (*al*). This divine shaking may relate to that of the trance states involved with shamanic practices and possession and is also reflected in the rod that the Cardinal King Amaymon shakes before him when he comes to physical manifestation. Due to the dearth of pertinent Zodiacal information in Doodall's description, it is not possible to accurately theorize his astrological sympathies save to say that Sol appears to be that most related to his essential energy, while his appearance as a mighty warrior may represent a Marsian nature. This combination may make the second decan of Aries the best matched to this spirit, which would place him under the dominion of Oriens.

Drewchall

Drewchall is a Prince or King who comes in the form of a horned hart. His office is to win strongholds and to cast those that keep them into sleep and to make a great host of armed men appear on the battlefield.

Drewchall's name is difficult to trace to the languages of Latin, Greek, and Hebrew that the majority of the spirits featured in this work derive from. Due to the great military host he makes appear, a possible origin from outside of those languages comes from the German *drücken*, which means “crowd,” “throng,” “press,” “thrust,” “oppress,” and “push.” If such a linguistic explanation is correct, this would place the name Drewchall as having the same semantic root as the names of the spirits Haborym, which derives from the Hebrew חָבֵר (*chabor*), meaning “congregation”; Paymon's alias Pamelon פָּמֶל (*pamel*), which means “entourage”; and Gamor, whose name comes from the Arabic جَمْعِي (*jameih*), meaning “to collect” or “assemble.”

His ability to win strongholds by making those inside them fall asleep reflects one of the main attributions of the famed Hand of Glory, which was to give one the ability to break into a house undetected and steal whatever he wished due to his being invisible or all of its residents being lulled into a magical slumber. With the martial nature apparent in his ability to make a great host of armed men appear, the application of this particular power is perhaps used to bring an enemy stronghold to submission rather than making off with its loot undetected. With this ability comes a link to the spirit Hinbra, whose Grand Grimoire alias Nebiros enables one to find the Hand of Glory. Another possible alias of Hinbra and Nebiros is the servitor Namiros in the Book of Abramelin, who comes under the power of Belzebuth in Chapter IX of Book IV in Dehn's edition. This chapter relates to the ability to turn people into animals and animals into people, with the second of its squares being dedicated to making people appear in the form of a deer, which resonates with Drewchall's appearance in the form of a hart. More auspiciously, perhaps, is the appearance of the name Namiros in the first square of the twenty-ninth chapter of Book IV, which is used “to make a whole army corps appear.” While this square is subject to the rulership of the four Elemental Kings rather than Belzebuth, the association of Namiros with the manifestation of a deer and making hordes of soldiers appear makes it possible that Drewchall is either another manifestation of Hinbra or a servient spirit under his command. [120](#)

M	A	C	A	N	E	H
A	R	A	M	O	S	E
C	A	R	I	S	O	N
A	M	I	L	I	M	A
N	O	S	I	R	A	C
E	S	O	M	A	R	A
H	E	N	A	C	A	M

Figure 59. Abramelin Square “to make a whole army corps appear.”

The above factors make it likely that Drewchall is closely aligned with Hinbra and can therefore be postulated to be under the power of Egin in the North. With Hinbra's powers being largely concordant with those of the constellation of Cancer, there appears to be an overlap of form and function between Drewchall and this sign's third decan, which governs military matters such as “conflicts with men,” “disputes,” “possessing things by arms and brawlings,” the “power to inflict evil,” and “bestowing or destroying dignities, prelacies and honours,” while the symbolism of the hart is resonant with this decan's influence over hunting and “the virtues of animals.” Overlapping this decan is the tenth Lunar Mansion Al Jabhar between 25°42' Cancer and 8°34' Leo, which is used to strengthen buildings and bring help against enemies, and therefore displays much thematic relevance to the powers of Drewchall.

Ffalcas vel Lewteffar

Ffalcas is a great Prince who is also called Lewteffar. He appears in the seventh hour and comes as a monster wearing a rainbow crown and riding a fiery dragon. He has an open breast, the tail of a viper, the hands of a bear, the feet of a mole, and the head of a devil with starry eyes and a third eye in the midst of his brow. He demands a sacrifice and comes laughing when he first appears, but soon becomes vexed and desperate. He loves music but cannot enter running water and always looks downward, breathing fire and a noisome, stinking fume. He speaks humbly and in a very hoarse voice of many great things and states that he is one of the Four Kings but is a liar and will not confess himself to be Abarak. He heals all

sickness and disease, makes the ones who call him seem as though they were mad, and causes people to rise up against one another. He teaches the art of necromancy in five days, fetches gold, treasure, and money from any place appointed, and makes one skillful in astrology, astronomy, geomancy, and the liberal sciences. He entices women to pride, knows every part of free love, gets men the love of women, and grants dignities and promotions and confirms those and many other things.

By his description, powers, and the length of his Book of Offices entry, it is clear that Ffalcas or Lewteffar is a major spirit. The first of his names denotes the Latin *falcifer*, a “sickle bearer,” strongly linking him to Saturn, while the second, considering the common confusion of the letters “t” and “c” in the transcription of medieval manuscripts,^{[121](#)} apparently denotes him to be Lucifer himself. Given his propensity for lying, this equation may appear dubious, although his denial of his true identity, Abarak,^{[122](#)} suggests that he may be concealing the fact that he is Baraqiel—the Lightning of God—one of the foremost Watchers in the tradition of the Book of Enoch, who, like Ffalcas, teaches the art of astrology. The names Abarak and Baraqiel also somewhat resemble that of Barqan, the king of Sunday in the Heptameron and the Jinn King of Wednesday in the Shams al-Ma'arif.^{[123](#)} These common names appear to derive from the Hebrew root בָּרַק (*baraq*), “brightness,” which directly translates to the Greek Σείριος (*seirios*), meaning “glowing” or “scorching,” and the Latin *lucius*, which provides a meaningful connection to the name of Lucifer. However, as it is stated in the grimoires that Lucifer cannot be directly conjured in his celestial form, it may be that Ffalcas is a separate sublunary emanation of the Emperor of Devils in the guise of one of the Four Kings, whom Ffalcas announces himself to be.

While this confession that he is one of the Four Kings may or may not be true, there are a number of evidential factors which suggest that this could be the case. Like the kings, he demands a sacrifice when he arrives, and his love of music reflects the appearance of the troupes of musicians that accompany them. The Saturnian element of his name also suggests an essential connection to Amaymon, with his appearance in the seventh hour, the hour that typically comes between around midday and one o'clock, suggesting that he manifests when the Sun is in its southernmost position. His physical form, however, is closer to that of Egin, with his flaming

breath and the fiery dragon he rides matching elements of that king's manifestation and the rainbow crown Ffalcas wears somewhat resembling Egin's jeweled diadem. His bizarre appearance also brings to mind the disparate patchwork of Egin's alias Mosacus, with the sickles that monstrous spirit carries being mirrored in the sickle-bearing function alluded to in the name Ffalcas. Also, with Barqan and Maimun being separate kings in the traditions of the Heptameron and the Shams al-Ma'arif, it may be more feasible that Barqan equates to Egin given the proximity of the name Maimun to that of Amaymon, and that the seventh hour he appears in may be that of the night hours between midnight and one o'clock, when the Sun is on the Imum Coeli in the North.

Although there is plenty of evidence to suggest that Ffalcas is one of the Four Kings, and that the king in question is more than likely Egin, the connections are not as certain as they are with Mosacus, who is directly equated with Egin in the experiments featured in the Book of Oberon. If this equation is valid, however, then Egin is without doubt the most prolific and powerful of the Cardinal Kings, as his rulership of 12,000 legions—thirty times more than both Oriens and Paymon combined—confirms.

While the author's experiences with Egin have revealed many correlations with the form and functions of Ffalcas, a degree of hesitancy still exists when it comes to correlating them as a single spirit in this work. The decision is therefore ultimately left to the reader to decide whether Lewteffar should be treated as a lower manifestation of Lucifer, as an independent spirit who is difficult to assign precise astrological attributions to, or as an alternative identity of Egin.

Gasyaxe

Gasyaxe is a great Ruler and Knight and also called Geenex and Joorex. He speaks with a small voice and comes in the form of a hare, a hart, or a valiant captain but comes soonest when commanded into a ring or the head of a dead man, through which he will proceed to teach necromancy, magic, astronomy, physick, and other sciences. He also teaches how musical instruments can be made and how all manner of spirits may be enclosed into glass or rings to gain answers about dice, cards, shooting, and

bowling, how to obtain the love of women, the location of things lost or stolen or anything else that one desires, and he can also tell the true meaning of the answers these spirits give.


This spirit's manifestation in the head of a dead man closely reflects the form and purpose of the household gods or Teraphim¹²⁴ of the Hebrews, which the seventeenth-century midrash Sepher ha-Jasher¹²⁵ states were made from the heads of dead firstborn males to be used as a means of necromantic divination, stating:

And this is the manner of the images; in taking a man who is the first born and slaying him and taking the hair off his head, and taking salt and salting the head and anointing it in oil, then taking a small tablet of copper or a tablet of gold and writing the name upon it, and placing the tablet under his tongue, and taking the head with the tablet under the tongue and putting it in the house and lighting up lights before it and bowing down to it. And at the time when they bow down to it, it speaketh to them in all matters that they ask of it, through the power of the name which is written in it. And some make them in the figures of men, of gold and silver, and go to them in times known to them, and the figures receive the influence of the stars, and tell them future things, and in this manner were the images which Rachel stole from her father.

This methodology closely resembles certain forms of Mesopotamian necromancy in which a spirit was summoned into a skull to answer the questions put to it by the diviner. To do this, the necromancer anointed a skull with a salve made from puru oil mixed with the crushed remains of male and female partridges, dust from a crossroads, the dust of a cricket, and an upturned potsherd from a crossroads before asserting the authority of the Sun god Šamaš over it with the following incantation:

I call upon you, O skull of skulls,
May he who is within the skull answer me!
O Šamaš, who brings light in the darkness!¹²⁶

Like that of the Lemegeton spirit Gusion, the meaning of the name Gasyaxe bears a degree of similarity to the Latin word *gazae*, meaning

“treasure,” “riches,” “wealth,” or “a treasury.” While there is no treasure-hunting connection to this spirit, his abilities to assist one with the winning of games where prizes or stakes may be won can be connected to the riches accrued from the proceeds of these victories.¹²⁷ His alias Geenex, meanwhile, may derive from the Arabic  *djinn*, which are a class of being who share some interesting correlations with the spirits of the grimoires and have their folkloric origins in the daemonic *šēdu* of Mesopotamia and *shedim* of the Hebrews.

As is evident from the forms taken by spirits such as Anaboth and Doodall, Gasyaxe's rank of Knight and his appearance as a valiant captain are again consistent with those of spirits utilized for divinatory purposes.¹²⁸ This form is consistent with the description of some of the spirits that attend Lilith in the Munich Handbook's *First Mirror of Lilith* experiment in which a mirror in the shape of a shield is consulted with divinatory questions regarding the perpetrator of a crime. The vessel used for this form of scrying is also typical of other experiments using polished surfaces to communicate with spirits, with other objects being fingernails, bones, and vessels of fluid.

The use of magical rings as the receptacles for spirits is attested in PGM XII: 270–350 and involves the same infusion of celestial power into an object that we find in the creation of the talismans of the decans and Lunar Mansions. In the example that appears in the PGM, the ring represented a miniaturization of a statue of Helios, the god of the Sun, to form a scaled-down version of the Egyptian *Opening of the Mouth* ceremony. This, along with the imprecations to Helios on making magical rings in PGM V: 213–303 and the designation as Leo as the sign the Moon should be in to create magical rings in PGM VII: 284–99, confirms that—like in the Mesopotamian example cited above—it is often the celestial energy of the Sun, especially in its underworld aspect, that is drawn upon in works where the essence of a spirit is infused into an object.

Another of the forms Gasyaxe takes shifts the magical mythos to Western Europe, where witches were said to take the forms of hares or hedgehogs.¹²⁹ According to folklore, such transformations were common ruses undertaken by those in league with the devil for reasons of transport and trickery and usually ended up with the witch being shot, snared, or otherwise injured in their animal guise then being discovered to possess

the same injuries in their human form. That spirits also take these forms suggests an essential link between the nigromantic nature of witches and the spirits they serve¹³⁰ as well as the hare's reputation as a totem of fertility and spring.

In planetary terms, divination, recovering stolen property, and “experiments regarding games, railery, sports and jests” are all attributed to Mercury according to the Greater Key of Solomon, giving Gasyaxe a fundamental connection to that planet, though with the celestial rays of the Sun being an essential component in the infusion of spirits into physical objects, that luminary's influence is also relevant to the astrological sympathies that may be associated with Gasyaxe. This combination of energies applies to the Solar third decan of Mercurial Gemini, which influences “Jests and Scurrilities,” with the Venusian second decan of Mercurial Virgo also proving of secondary relevance due to its being a “face of petitions, requests and gain, tribute and denying justice” according to the Picatrix. With little to separate these in terms of applicability to Gasyaxe, we may turn to the attributions of the Lunar Mansions to assist us with deciding which of these two placements are the most pertinent to this spirit. Doing this reveals that the seventh Mansion, Al Dhira, situated between 17°08' Gemini and 0° Cancer, grants the closest range of powers to those of Gasyaxe as it is favorable for “gain” and “lovers” and can also be used to make a talisman that grants the attainment of “good things.” The combined powers of all three of Gemini's decans coincide well with the powers of Gasyaxe, too, with the first bringing knowledge of science, the second reflecting the dishonest intent associable with a spirit who can inform you of how to gain an unfair advantage in various games, and the third bearing the relevant planetary influences stated above.

As an Air sign, Gemini is in alignment with the influences of Paymon, the Cardinal King of that element, which Gasyaxe's predominantly Airy powers are in accordance with. His assistance may therefore be most lucratively sought during the planetary days and hours of Mars, Mercury, and Sol between dusk and midnight, when Gemini is on the Descendant while Mercury is in Gemini or when Mars or Sol is in the second and third decans of that sign respectively. So too may the Moon's placement in those decans be of use when it is in aspect to those planets; though unaspected, its position in the seventh Lunar Mansion may be utilized.

Gyell

Gyell or Geyll is a great Count or Earl who comes in the form of an elephant and as a man who speaks with a hoarse voice. He grants dignities, gives the best acquaintances, and can bring forth money or treasures from any place, palace, or house, depositing them wherever the magician commands him to. He rules all wild beasts and willingly gives of them to the magician.

While it is notable that both of this spirit's names closely resemble that of the Northern spirit Goyle, there is not enough corroboratory evidence to firmly connect them together as differing manifestations of the same spirit. Both forms of his name may derive from similar origins to Goyle's, but alternatively, may come from the Hebrew גַּל (gel), meaning “defilement,” “pollution,” or “profanation.” The range of powers attributed to him are notable for their similarity to those of the cluster of Eastern spirits Neophon, Barbais, and Amon, who collectively have the abilities to retrieve treasures, bring friendship, and tame wild animals. This does not suffice to directly equate this spirit with them, however, though with his appearance as an elephant—being the same beast that the Eastern King Oriens rides—there may be enough evidence to consider him as one of her subjects, or perhaps even her mount. If he is indeed her mount, this would provide yet another example of a spirit who acts in the same manner that the *vahana* of the Vedic and Dravidian religions do. Other examples of these “mounts” lie elsewhere in the Eastern Quarter, with Maxayn possibly being the bear that King Seson rides, while in the Western Quarter the spirit Ryall appears as a dromedary, which is the beast ridden by his king, Paymon.

The concurrence evident with the Eastern spirits outlined above makes a connection with that quarter the most likely when it comes to assigning Gyell's astrological influences, though this is by no means secure. His planetary attributions are closely aligned with Sol, which brings wealth and the favor of princes, and Jupiter, which brings honors. These correlations suggest utilizing the conditions associated with the Eastern spirits when Jupiter or the Sun is transiting the succedent decan of Leo or if the Moon aspects them from such a place during the relevant planetary times when Leo rises and the Sun is in the East.

Jambex

Jambex is a Marquis, a Captain, and a great Governor and comes in the form of a woman who speaks pleasantly and gives the love of great men. For her to do this, one must mold a waxen image and carve into its forehead “love overcommeth love,” which will cause her to consecrate that image and bring the man or woman that you desire to come to the place where the image is set.

The wax figure one carves to obtain this spirit's power of bringing love reflects the ancient traditions of sympathetic magic. The particular form of creating an image that resembles the person one wishes to affect can be found in the PGM,^{[131](#)} in which two clay figurines—one male and armed with a sword to represent its Marsian forcefulness and one female, which was inscribed with *voces magicae* and pierced with thirteen copper needles to bind or “fix” it—were enchanted by means of the names of chthonic deities as well as gods such as Kore, Persephone, Ereschigal, Hermes, Thoth, and Anubis before being buried by the grave of one who died young or violently alongside some flowers. Unpleasantly, this work would render the target unable to drink, eat, or sleep and to lose all peace of mind until she came to the conjurer.

A similarly dubious spell appeared in the Munich Necromancer's Manual,^{[132](#)} in which an effigy was made from virgin wax taken on a Thursday or Sunday in the hour of Venus or Jupiter alongside some of the target's hairs and three red bristles, which were then crafted into an effigy next to a fruit-bearing tree and crafted in the names of Belial, Astaroth, and Paymon. After this, the image was shaped into a likeness of the victim between the hours of Jupiter and Saturn and led to needles forged between the hours of Sol and Saturn being placed into the head, the shoulders, the heart, the navel, the thighs, the sides, and the anus while reciting a formula that announced the desire for the target's love to be “fixed” to the operator. Once this was done, the image was to be baptized then given the name of the target in question before the whole essence of the person in question was conjured by the magician. After this, the image was melted before a fire, with the target becoming sympathetically consumed with love just as the wax was consumed before the fire until, so incapacitated were they in

their ability to perform everyday functions such as eating and drinking, they were left with no choice but to come to the one who summoned them.

Both of these formulas represent that of “love overcoming love,” or the love that the magician desires overcoming the lack of love, or love for another, that blocked the magician from appealing to his target through his own charm or attractiveness. This formula of a magical love overcoming a natural one or lack thereof is that which Jambex is conjured to bring, though with her, the process becomes much simpler and initially seems to bring one the love of a great man, although the subsequent text clarifies that the work is performed to bring one either a man or a woman as one desires.

All of these types of experiments of forced or ill-gained love are connected, in astrological terms, to the talisman one may create when the Moon is transiting the sixth Lunar mansion, Al Han'ah. The instructions for the creation of this talisman involve fashioning two images from white wax, placing them face-to-face, wrapping them in white silk, and censuring them with amber and lignum aloes before saying: “you, *Nedeyrahe*, bring together this one and this one, and place between them love and friendship.” This represents a formula that, like that of Jambex, is far simpler in nature than those of the PGM or the Munich Handbook, suggesting, maybe, that the influence of the daemon of Al Han'ah is a greater key to success than that of the alternative formulas for achieving those ends. That Jambex simplifies it yet again may be proof that her function is very effectively honed toward producing such affections.

That the talisman of the sixth manzil has such a similar nature to that of Jambex suggests this manzil to be a fitting place to work with this spirit. Its starting point, sidereally, comes with the position of the fixed star Alhena, which is situated in the left foot of Pollux and is currently positioned at 9°21' Cancer in the tropical Zodiac. That this star comes in the foot of one of the twins of Gemini may be connected to this spirit's name's apparent derivation from the Latin word *gamba*, meaning “leg.”¹³³ Alhena's connection to matters concerning sexual partnerships was picked up on by Vivian Robson, who states it has an influence over obtaining benefits from the opposite sex when positioned with Mercury,¹³⁴ which is the planet that Ptolemy stated the stars in Gemini's feet are in essential accord with. Elsbeth Ebertin, however,¹³⁵ purported Alhena to have a

Venusian nature with a Jupiterian influence, which is in accord with the planetary powers captured in their respective hours in the first stages of the creation of the wax effigy in the Munich Handbook cited above.

While there are several possible planetary influences to consider here, that of Mercury is the safest to capitalize upon when working with Jambex due to that planet finding one of its domiciles in Gemini. Safer again, however, is the Moon's transit through the sixth Lunar Mansion between 4°17' and 17°08' Gemini, though the Moon's conjunction with Alhena when it is conjunct the Ascendant or Midheaven at 9°21' Cancer is also pertinent, especially as the decan in which this star currently lies has the effect of bringing one the love of men.¹³⁶ The relevance of the Airy sign of Gemini to this spirit's manifestation may also be seen as evidence that she comes under the influence of King Paymon, whose name was also one of those called upon in the formula for creating the love talisman featured in the Munich Handbook of Necromancy. Additionally, the Arabic meaning of the name of Jambex's star Alhena is “the brand” or “the mark,” and was so called for its representing the brand on the neck of a camel, which may be yet another symbol of the relationship between this spirit and her king.

The strongest celestial associations that may be made with this spirit are those of the sixth manzil and the fixed star Alhena outlined above, through which the Moon's passage should be observed if one wishes to work with her. Also pertinent is Venus's connection to the third decan of the Western sign of Scorpio, which has malefic and unsavory connotations of forcing the love of someone who doesn't desire it.

Mageyne

Mageyne is a Ruler who comes in the form of a hedgehog. He is a very good familiar as he assists one in all manner of needful business, specifically that involving husbandry and occupations.

Like Gasyaxe, who comes in the form of a hare, Mageyne's appearance as a hedgehog has its roots in the old traditions that stated witches took the forms of animals like hares and hedgehogs when they went about their sinister doings at night. As is the case with Gasyaxe¹³⁷ and Jambex,¹³⁸ Mageyne serves a very specific magical function pertinent to the general repertoire of witches and magicians in his being a familiar spirit who can

be assigned to assist with mundane tasks and labors. The first of his functions, husbandry, involved the general care of a household in medieval Europe and included work such as the management of livestock and crops. The second of his functions, occupations, relates to the domestic occupations commonly known as the mechanical arts or handicrafts,¹³⁹ which were learned with the purpose of generating income and consisted of the skills of tailoring, agriculture, masonry, hunting, trade, cooking, and smithing.

Phonologically, the matching of the name of Mageyne with that of the Western spirit Cagyne should not be taken as a clue pointing toward a shared identity, but rather a statement about the nature of the classifications of magic that can be associated with grimoire spirits. With Cagyne's name being traceable to the Greek word *σαγήνη* (*sagene*), meaning “charm,” “entrancement,” and “fascination,” it is somewhat synonymous with the word *γοητεία* (*goetia*), which bears the meaning “charm,” “fascination,” “spell,” “sorcery,” and “witchery.” Mageyne's name, on the other hand, appears to originate from the word *μαγεία* (*mageia*), which pseudo-Psellus explains as the form of magical art that deals with the employment of the natural sympathies and antipathies that run through the cosmos.¹⁴⁰

Part of the main hypothesis of this current work is that the “natural sympathies” of *μαγεία* apply to the daemons of the grimoires as much as they do to anything else. Despite their manifestations as sublunar, aerial, terrestrial, or infernal entities, like all else that exists they have an origin that is ultimately celestial and have characters that express this. Due to such factors, it is postulated that there is no essential difference between one form of magic and the other, with the main differences between *μαγεία* and *γοητεία* largely being the media or methods through which such work is performed. The daemons, whether they are purported to reside in the celestial spheres, the firmament, the waters, the Earth, or the underworld truly differ only due to their closer proximity to the physical and psychical realms of man. In the names of the spirits Mageyne and Cagyne, the combination of the sympathetic, naturalistic elements of *μαγεία* and the daemonic intercessions of *γοητεία* are symbolized. A similar unification is present in the form of spirits such as Jambex—who is intimately linked to the principles of sympathetic magic—as well as in the glut of spirits who have knowledge or power over the elements, stones, herbs, trees, water,

storms, and animals, which is well accounted for in the mastery that Satan and the Elemental Kings have over the material world.

The natural sympathies evident in the powers of Mageyne are those of the element of Earth due to the obvious functional matches between that element and his practical and mechanical nature. In astrological terms, these sympathies are remarkably well expressed through the influences of the first decans of the signs of the element of Earth. In this Earthy triplicity, the first decan of Capricorn¹⁴¹ is relevant due to the general “usefulness” denoted by the image of a man carrying full bags, that of Taurus¹⁴² is relevant due to its image of a man who is a hunter, harvester, or husbandman going forth to sow, plow, or build, while that of Virgo¹⁴³ is relevant due to its image being that of a good maid and a man casting seeds, which symbolizes its influence over “ordering of diet, ploughing, sowing and peopling.” Being strongly terrestrial principles, these come under the sway of Amaymon, whose influence over the ascendant decans of the Southern signs of Aquarius and Pisces is also evident in the mechanical arts and husbandry. The first of these decans, under the influence of Venus, has the image of “a prudent man, and of a woman spinning,” with the signification of their images being “in the thought and labour for gain,” while the second, situated within the Saturnian primary decan of Pisces, has the image of a well-clothed man carrying burdens on his shoulder and signifies matters such as obtaining wealth and clothing.

The Lunar Mansions of the Southern signs also reveal a significant degree of parity with this spirit's nature. The twenty-fourth manzil, Al Sa'd al-Su'ud, located between 25°42' Capricorn and 8°34' Aquarius, is used to create a talisman that multiplies herds; the twenty-seventh, Al Fargh al-Thani, located between 4°17' and 17°08' Pisces has influence over the increase of harvests, revenue, and gain; and the twenty-eighth, Al Batn al-Hut, between 17°08' Pisces and 0° Aries has influence over the increase of harvests and the fate of one's merchandise.

As it is with all spirits of the South, the favor of this spirit can be requested when the Sun travels between the Midheaven and the Descendant, especially when it is in one of the signs mentioned above, or when one of those signs marks the Midheaven. The angular decans are especially significant and should be favored when their rulers transit them or when the Moon passes through them when they form angles with those

rulers, especially during their planetary days and hours, which are those of Saturn, Mercury, and Venus. The Lunar Mansions mentioned above are of especial significance with this spirit and should be closely considered when electing to working with him.

Tamon

Tamon is a great King who appears in the form of a goat. He reveals the location of treasures hidden within the earth and can assist with the discovery of precious stones, minerals, and hidden money. He speaks foully of evil things and does so without discretion unless he is properly constrained.

The origins of Tamon's name firmly seal his obvious manifestation as a spirit that reveals hidden treasures, with the Hebrew root טמן (*taman*), meaning “to hide” or “to bury,” and its derivation טמון (*tamon*), meaning “hidden” or “concealed.” Such meanings are further reflected in the Greek ταμείο (*tameio*), “treasury,” while the concordance of his name with the Hebrew תמונה (*tamoneh*), meaning “image,” may hint at a double meaning that places this spirit as an idol or talismanic image.

His name also bears similarity to daemonic names such as Amon and the slew of names associated with the Western King Paymon,¹⁴⁴ though due to the presence of the core daemonic adjective איום (*ayum*)¹⁴⁵ in this name, it is not postulated that this spirit is essentially connected to either of those two entities. Tamon's demeanor as one who “speaks foully of evil things” connects him to the “terrible” aspect of this adjective, while his ability to reveal the treasures that lie beneath the Earth's surface reinforces his Hadean persona and connects him to the planetary influence of Saturn, which also governs subterranean activities such as mining.¹⁴⁶

His goatish appearance, alongside the kingly rank that he holds, makes it tempting to equate him with the Northern spirit Ozia, whose name bears the element עז (*oz*) in it, which denotes both “strength” and “a goat.” With few other principles to connect them together, however, this is a difficult connection to prove. Closer, perhaps, is the Eastern King Seson, whose name demonstrates a similar connection to the context of the Hebrew word for things hidden, צפון (*tzephon*), which is used to describe secret places where things such as treasures may lie covered.¹⁴⁷ Similar descriptive

elements to this are found in Seson's aliases Gorsyar and Garstone, which, like the names of the spirit Neophon's aliases Guzion and Gazon,¹⁴⁸ can be traced back to the Latin *gaza* and the Greek γάζα, which both mean “treasures.”

With no easy equation forthcoming between Tamon and any other obvious cognates, it seems possible that he is a unique spirit. Considering his arrival in the form of a goat alongside his generally Saturnian nature, we can surmise that his essential nature is in accordance with the sign of Capricorn. Of particular note in this consideration is the nature of the fixed star Deneb Algedi in the tail of Capricorn, as the talisman one creates to draw the influence of this malefic star—which Ptolemy stated to be of the nature of Saturn and Mercury—is that of a hart, a goat, or an angry man. The purpose of creating such a talisman is to cause an increase in “all manner of treasures,” which finds itself in good alignment with Tamon's ability to reveal hidden caches of precious stones, minerals, and money. With its current position being at 23°48′ Aquarius, this star falls within the sidereal remit of the twenty-fourth manzil Al Sa'd al-Su'ud,¹⁴⁹ which is positioned between 25°42′ Capricorn and 8°34′ Aquarius in the tropical Zodiac.

While it remains difficult to come to a precise conclusion regarding which of the Four Kings Tamon is subject to, the evidence presented here makes Amaymon seem like the most likely candidate. As such, the positions of the Sun in the South during the pertinent times of Saturn when it is in Capricorn or contacted by the Moon when she is there should be considered for further experimentation with this spirit. The Moon's transit through the twenty-fourth Lunar Mansion and its conjunction with the fixed star Deneb Algedi when it is on the Ascendant or Midheaven are also significant to works with this spirit.

CONCLUSION

From the analysis of the spirits featured in the *Pseudomonarchia Daemonum*, *Lemegeton*, *Book of Offices*, and *Livre des Esperitz*, a total of ninety-three individual daemons have been examined in this work, though the possibility that some of these can still be seen as duplications of others¹ remains a possibility. Some of the most notable difficulties presented appear in the alternative expressions of the *Pseudomonarchia Daemonum* and *Lemegeton* spirits Beleth and Gaap found in their equivalents Bileth, Balath, and Abech in the *Book of Offices*, the potential conglomeration of mosaic spirits such as Ffalcas and Mosacus with the Elemental King Egin, the connection between Dantalion, Lucifer, and Tantavalerion, and the equivalent identities between Northern spirits such as Ozia and Vriall with their suggested cognates from the other grimoires.

While the case for an astrological basis in the personae of the daemons examined and the modes of influencing them is firm, few of the spirits featured could be ascribed to the influence of planets in the manner revealed in the “ranking” system of the *Lemegeton*. Rather than having a strict linear relationship with a particular planet as the *Lemegeton* suggests, the spirits analyzed here, whatever their rank (which often changes from text to text), display the influences of multiple celestial energies at once. For this reason, the ranks featured in the *Pseudomonarchia Daemonum* and *Lemegeton* should be treated with a degree of suspicion, as should the designations for the times of day and Lunar Days that it is recommended to work with those ranks. A spirit as obviously Marsian as Algor, for instance, is difficult to equate with the Venusian rank of Duke, yet Dukes such as Astaroth and Semper have strong connections with that planet, the Kings all have strong Solar properties, and the Knight Annoboth/Furcas has many Saturnian qualities. While the astrological timings suggested for each rank in the *Lemegeton* may have a historical, operative basis of some kind, in the broader context

of daemonic and astrological magic they are enigmatic anomalies in the broader context of the astrological and daemonic magic that precede that text. This is not to say that the recommendations for planetary and elective correspondences for the Lemegeton spirits are to be entirely discarded, as they may have their origins in an unknown spiritual gnosis. However, without any clear precedents or antecedents to that knowledge, it is suggested that they be treated as hints of the importance of electoral strategies rather than orthodox truths.

While the astrological principles recommended in this work represent a unique presentation of the practice of works of *goeteia*, they are taken from accepted, traditional sources and are explained and quantified to as plausible an extent as possible. Furthermore, the reader is frequently reminded throughout this work that the elective elements suggested for each spirit are recommendations to be experimented with rather than strict necessities. The methods for selecting the times to work with a particular spirit are not too difficult and require only a basic understanding of astrology and the ability to plot and read an online chart found on sites such as Astrotheme or AstroDienst. While it may seem irksome to wait for a specific celestial timing in order to work with the spirit of one's choice, the specific importance of the Moon's transits through the Lunar Mansions and her aspects to the relevant planets when she transits the decans relevant to them renders potential times of election much shorter than those that would require waiting for planets such as Saturn or Jupiter to enter a particular sign or decan. It is also to be noted that the amount of repetition that occurs for powers such as attaining knowledge of the past, present, and future, knowledge of herbs and stones, discovering hidden treasures, or attaining knowledge of arts and sciences makes it largely possible to wait very short periods of time before a suitable spirit may be worked with toward a specific result.

It is also the case that at any given moment in time it is likely that there is a particular spirit one can choose to work with. At the time of writing, for instance, it is the day and hour of Mars, the Sun has just risen in the second decan of Capricorn, Mars is in the first decan of Aries, and the Moon is in the second decan of Aquarius and the twenty-fifth Lunar Mansion, Al Sa'd al Ahbiyah. From the day, the hour, the diurnal position of the Sun in the East, and the decanate position of Mars (see [Appendix VIII](#) on p. 316), I conclude that the Eastern spirits Maxayn and Barbaryes

might prove conducive for me to work with. Ideally, as they are Eastern spirits, Aries would also be rising when such a work is planned, though this would only be possible in the hours around dawn if the Sun were also in that sign, which will not be the case for another two-and-a-half months, by which time Mars will have long since left Aries. With this being the case, I may instead decide to wait a couple of hours, as Mars and Aries will have then risen over the Eastern horizon and the Sun will still just about be resident in the Eastern Quarter. However, at such a time, it will no longer be the planetary hour of Mars, but that of Luna, so the Marsian effect, while still strong, is weakened a little.

In either of these scenarios, good but imperfect celestial conditions apply, so I may either choose to proceed with the work anyway or look instead to the position of the Moon to see what works she may assist with. Doing this, I see that the Western spirits Balath, Suchay, and Halphas are resonant with the current manzil (see [Appendix IX](#) on p. 319), though if I again decide to wait a few more hours, I may strengthen the effect of this election further due to the Sun's alignment with the Western Quarter of the heavens at sunset. With it being the day of Mars, the spirit it might be most favorable to work with from these three would be Halphas, whose description reveals him to have strong Marsian characteristics. From this elective method it can be seen that the system laid out in this work can be effective in assisting one to select a particular spirit to work with at any given time, though in practical terms it would be more conducive to work according to specific aims and find the best possible spirit, date, and time to work with them.

The cultural roots considered influential in this work span a great deal of time but largely deal with the line of descent that begins with Mesopotamia and Egypt, develops in the classical period and antiquity, and finds new life in the works of the Arabs before culminating in Byzantium and Renaissance Christendom. While this cultural and temporal range is significant to our own human understanding, the spirits themselves are not limited by such things and express themselves to us through symbols, languages, and expressions that to this day are evolving and changing just as our own societies evolve and change. Viewed as such, it is evident that the means of evoking a spirit today do not require strict adherence to the socio-spiritual structure of the Middle Ages when they

could have been just as effectively conjured long before medieval beliefs were dominant.

The daemonic theories of Plato and the Neoplatonists—which ultimately derive from the old Egyptian religion—also appear to be of greater significance than orthodox Christian demonology, which does not consider daemonic forces to be open to petition. Despite this, the language and tone of the grimoires have reinterpreted ancient models in which daemons were regarded as celestial entities that may be called into one's service due to their residence within the sublunar and elemental spheres of the cosmos into that worldview. Alongside their flirtation with Satanic powers, it is this deviation from orthodoxy that placed the compilers of texts such as the *Pseudomonarchia Daemonum* at risk and led them to anonymize their sources and bowdlerize the instructions, contents, names, positions, and structures of the original documents they worked with in order to spare them from the attentions of the Church. In the modern era, with many pieces of those old puzzles beginning to slot together in a more consistent fashion, single texts such as the *Lemegeton* need no longer be viewed in isolation or as an ultimate authority on how one should practice conjuration but can instead be seen as a single link in a chain that stretches back several millennia.

The linguistic roots of the spirits' names frequently reveal evidence of similar words from the Greek, Latin, Hebrew, and occasionally Arabic and Persian, languages being mingled into a series of related names which, viewed synoptically, provide an enhanced understanding of the exact nature of the spirits bearing them. Such discoveries are in good accord with the advice of the Book of Abramelin that “in a single word one may speak three languages,” as well as the *Ars Notoria*'s clearly attested mingling of either four or five languages in its orations to produce an effect akin to a *Barbarous Tongue* ideal for the summoning of daemons. That these names often expressed those of various ancient gods, daemons, and spirits may either be taken as proof that they represent the same essential forms of such beings as they may have survived in an era when their worship had been driven underground or that they represent the same spiritual energies as those beings' symbolic expressions through astrological factors. Other factors of note apparent in the linguistic roots of the spirits' names are those that reveal elements of witchcraft and black magic,² fear and dread,³ death and putrefaction,⁴ serpents,⁵ unclean or

taboo animals,⁶ pain and punishment,⁷ and the Baalim of ancient Canaan⁸ and their feminine consorts.⁹

Another interesting linguistic key that emerges on studying the names of the spirits is the apparent expression of the processes of Goetia and works of necromancy found within them. Such expressions include Oriens, which reveals the importance of facing a particular direction; Halphas and Andrealphus, which describe the physical appearance of the spirit; Vine, which tells us that an offering of wine should be made; Gordonsor, which instructs us to bind the spirit; Othey, which tells us that we should compel them to obey us; Abech, which reveals the use of a sword to command the spirit; Vuall, which reveals that we should state what we “desire” or “wish for”; and Gamor, Gremory, and Abugor, which tell us of the necessity to command the spirit to depart. Other spirits, meanwhile, feature aspects in their physical descriptions that serve to inform us more about other useful ritual elements. These include the use of music,¹⁰ the use of a divinatory skull,¹¹ the use of magical rings or scrying glasses,¹² the consecration or possession of a magical book,¹³ the use of sympathetic magic,¹⁴ the use of a magical rod or wand,¹⁵ and the ecstatic effect of “shaking” when prophesying through works of magic.¹⁶

The magical effects granted by the spirits are varied, though by far the most pervasive is the accrual of knowledge, which is demonstrative of the will toward Gnosis. This initiatory drive toward spiritual Light reinforces the archetype laid out in the legends of Lucifer, Phanes, Prometheus, and Tantalus as well as the daemons of the Platonic and Gnostic traditions. As spiritual descendants or emanations that can be seen as fragmentations of one singular being—Lucifer—the spirits ultimately reveal the fractured nature of spiritual unity, which must be reconstructed a piece at a time in order to regain the lost unity of Gnosis.

A theme that is certainly worthy of further investigation is that relating to syzygy and how it relates to the relationships apparent between spirits that appear to be either “twins,” such as Zagayne and Vriall; consorts, such as Baall and Astaroth; or spirits that are linked in more mysterious and esoteric ways, such as Bileth and Balath and how they relate to the spirit Gaap. That such pairings exist is very apparent in several places in this work, though the reason for them is best expounded through the concepts of emanation. Such theorization allows us to relate all such pairings back

to a singular, unified source that represents the unbroken light before it becomes dispersed by the prism of matter into an array of billions of individual emanations that reflects the same Gnostic cosmology that accounts for human souls having an ultimately divine source that each yearns, at their deepest levels, to rediscover. In the case of the spirits, this entity is Lucifer, the supreme, androgynous archdaemon who emblemizes the very essence of the Great Work, who—as the divine serpent so often symbolized in the personae of the spirits—assists man with his own understanding of the light of Gnosis and, as the fount of all daemons, is the ultimate power called upon in all works of magic. His role is that of the bringer of light into the darkness of material existence from whom all understanding of humanity's potential toward enlightenment and apotheosis comes, yet whose existence lies obscured in the deepest parts in the unseen and unknown boundaries both within and beyond the human psyche.

As well as hints toward a Gnostic cosmology, there are also traces of an allegorical Zodiacal Mystery contained in the grimoires examined in this work. This mystery portrays the mythos of a Great Hunt in which the four Cardinal Kings represent the Sun in its seasonal stations between the solstices and equinoxes. In the throngs of spirits that they lead come hosts of musicians, while attendant spirits such as Barsy and Barbais play the role of master huntsmen that lead the kings to their quarry. Representing their prey are the spirits such as Amduscias, the unicorn; Furfur, the stag; and, to a lesser extent, Gasyaxe, the hare. As ancient legends such as those of Orion, Orpheus, and the Wild Hunt of Oðinn confirm, the nature of such a pursuit is that in which chthonic forces in the guise of dread spirits, giants, or hunters accompanied by hounds emerge from the underworld to gather the souls of the deceased and deliver them to the regions of the dead. With the diurnal and seasonal passages of the Sun representing its ascent to the heavens in the East at the spring equinox and dawn and its return to the lands of the dead in the West at sunset and the autumn equinox, these mysteries are ultimately Solar in nature as is also symbolized by the Solar nature of Lucifer. The forests through which the hunt and its quarry roam as they ride represent the abode of the gods in the world of physical matter and conscious processes, while the sea represents the darkness of the Sun's annual journey through the Southern signs in the

winter months, the underworld, and the primordial azoth of the hidden depths of consciousness.













Considered holistically, and in the context of the ancient celestial religions that the daemons featured in this work are intrinsically connected to, it becomes increasingly evident that the mysteries contained in what initially seem to be disconnected and almost arbitrary lists of spirits in fact contain the keys to far deeper secrets. In a concealed manner, the celestial mysteries beneath the surface of all religious and mythological expressions lie within the grimoires, and it is through the consideration of the astrological nature of daemons that such secrets are further revealed.










APPENDICES



A depiction of the demon Buer, by Louis Breton, from J. A. S. Collin de Plancy, Dictionnaire Infernal, Paris: 1863.

I. BEHENIAN FIXED STARS AND THEIR TALISMANIC QUALITIES¹

Star	Gem	Plant	Seal	Usage
Algol 26°25' 	Diamond	Black hellebore		Hellebore juice with an equal amount of wormwood placed under a diamond, . . . brings hatred and courage, preserves the members of the body, and grants vengeance over anyone you wish. Also helps against witchcraft and projects evil endeavors and wicked incantations upon enemies.
Pleiades 0°15' 	Rock crystal	Fennel		Fennel seed with frankincense and quicksilver placed under a crystal with the appropriate character engraved on it, with the moon conjunct the Pleiades rising or at Midheaven, preserves the eyesight, summons demons and the spirits of the dead, calls the winds, and reveals secrets and things that are lost.
Aldebaran 10°02' 	Carbuncle	Milk thistle		Milky thistle seed put under a carbuncle with the character shown engraved on it, with the Moon conjunct Aldebaran and the Ascendant or Midheaven, increases riches and brings great honors.
Capella 22°07' 	Sapphire	Horehound		Horehound seed mixed with equal parts of mint, wormwood, and mandrake, placed . . . exalts men to honors, brings them the favor of kings and nobles, heals toothache, and is very medicinal.
Sirius 14°20' 	Beryl	Juniper		One part savine juniper juice with wormwood and bistort and a little serpent's tongue put under a golden beryl, . . . grants the favor of the spirits of the air and the peoples of the earth, and brings peace and concord between kings and other potentates, and between husbands and wives.
Procyon 26°02' 	Agate	Heliotrope		Heliotrope/marigold flowers with pennyroyal flowers placed . . . grants the favor of God and man, gives men the favor of the spirits of the air gives, great power over magic, and keeps men healthy.

Regulus 0°05' ♏	Granite	Celandine		Celandine juice with wormwood and mastic placed, . . . takes away anger and melancholy, makes men temperate, and grants favor.
Alkaid 27°11' ♏	Magnet	Succory		Chicory juice with wormwood and periwinkle flower placed . . . , has power against enchantments and against dryness and gives safety in travel, and if it be put together with wolf's teeth it makes hunters proficient.
Algorab 13°42' ♏	Onyx	Burdock		Burdock seed, leaves, and roots, with the tongue of a frog, placed . . . makes men angry, hateful, daring, and evil-speaking, causes wicked dreams, drives demons away, and protects men against demons and evil winds.
Spica 24° 06' ♏	Emerald	Sage		Sage juice with trefoil, periwinkle, wormwood, and mandrake placed . . . will increase gold, accumulate riches, bring victory in lawsuits, and free men from evil and anguish.
Arcturus 24°29' ♏	Jasper	Plantain		Plantain juice with seeds or rooted placed under jasper, especially green [jasper], carries away fevers and restrains the flow of blood.
Alphecca 12°33' ♏	Topaz	Rosemary		Juice of the herb called rosemary with equal parts trefoil and ivy put . . . makes men chaste and grants friendship and honor with God and man.
Antares 10°00' ♏	Sardonyx	Birthwort		Birthwort juice with a little yew placed . . . gives men healthy color, grants good memory and intelligence, makes them appear wise, and banishes demons.
Vega 15°35' ♏	Chrysolite	Winter savory		Savory juice with an equal amount of the herb called fumitory and with a little of the stone called turonso, . . . grants favor with beasts, and protects from scabies, demons, nocturnal phantoms, and fears.
Deneb Algedi 23°48' ♏	Chalcedony	Marjoram		Marjoram juice put under a chalcedony with its proper character, the Moon conjunct the tail of Capricorn rising, gives favor in lawsuits, improves the home in which it is kept, keeps it [the home] secure, and increases all manner of riches.

II. LOCATIONS, NATURES, AND IMAGES OF THE BEHENIAN FIXED STARS

Star	Constellation	Planetary Nature ²	Talismanic Image ³
Algol	Perseus	♄ ♀	Head of a man with a bloody neck
The Pleiades	Taurus	♃ ♂	Little virgin or the figure of a lamp
Aldebaran	Taurus	♂ ♀	Likeness of God or a flying man
Capella	Auriga	♄ ♀	A man willing to make himself merry with musical instruments
Sirius	Canis Major	♀	The image of a hound and a little virgin
Procyon	Canis Minor	♄ ♂	A cock or three little maids
Regulus	Leo	♄ ♂	A lion or cat or the figure of an honorable person sitting in a chair
Alkaid	Ursa Major	♀ ♃	The image of a pensive man or a bull or the figure of a calf
Algorab	Corvus	♄ ♂	The image of a raven or snake or a black man clothed in black
Spica	Virgo	♀ ♄	The image of a bird or a man laden with merchandise
Arcturus	Boötes	♂ ♄	The image of a horse or a wolf or the figure of a man dancing
Alphecca	Corona Borealis	♀ ♂	The image of a hen or a man crowned and advanced
Antares	Scorpio	♀ ♄	The image of a man armed and with a coat of mail or the figure of a scorpion
Vega	Lyra	♄ ♀	The image of a vulture or hen or a traveler
Deneb Algedi	Capricorn	♄ ♄	The image of a hart or goat or an angry man

III. POWERS OF AGRIPPA'S ZODIACAL TALISMANS⁴

Sign	Powers
♈	Against fevers, palsy, dropsy, gout, all cold and phlegmatic infirmities. Makes one who carries it acceptable, eloquent, ingenious, and honorable.
♉	Cures hot infirmities and synocal fever. Makes one who carries it grateful, acceptable, eloquent, devout, and religious.
♊	Putting flight to diseases, conducting friendship and concord, prevailing against melancholy, and causing good health.
♋	Prevails against hot and dry fevers, consumption, and all choleric passions. Efficacious against serpents and poisons.
♌	Against fevers, palsy, dropsy, gout, all cold and phlegmatic infirmities. Makes one who carries it acceptable, eloquent, ingenious, and honorable. Against melancholy fantasies, plague, and fevers.
♍	Cures hot infirmities and synocal fever. Makes one who carries it grateful, acceptable, eloquent, devout, and religious.
♎	Putting flight to diseases, conducting friendship and concord, prevailing against melancholy, and causing good health.
♏	Prevails against hot and dry fevers, consumption, and all choleric passions. Provokes to lust. Against scorpions, poisons, and evil spirits.
♐	Against fevers, palsy, dropsy, gout, all cold and phlegmatic infirmities. Makes one who carries it acceptable, eloquent, ingenious, and honorable.
♑	Cures hot infirmities and synocal fever. Makes one who carries it grateful, acceptable, eloquent, devout, and religious. Keeps men in safety and in places of security.
♒	Putting flight to diseases, conducting friendship, and concord, prevailing against melancholy, and causing good health. Frees one from the quartan (malaria/ague).
♓	Prevails against hot and dry fevers, consumption, and all choleric passions.

IV. POWERS OF THE DECANS
ACCORDING TO AGRIPPA
AND THE PICATRIX

Sign	Decan	Agrippa ⁵	Picatrix ⁶
♌	♂	Boldness, fortitude, loftiness, and shamelessness	Strength, high rank, and wealth without shame
	☉	Nobleness, height of a kingdom, greatness of dominion	High rank, nobility, worth, and kingship
	♀	Wit, meekness, joy, and beauty	Subtlety, subtle professions, and of new things and instruments and the like
♍	♀	Going forth to sow, plow, build, people, and divide the earth, according to the rules of geometry	Plowing and working the earth, of sciences, geometry, of sowing seed, and making things
	♂	Power, nobility, and dominion over people	Nobility, power, and of rewarding the people
	♏	Necessity and profit, and also misery and slavery	Laziness, poverty, misery, and fear.
♊	♈	In the first face of Gemini ascendeth a man in whose hand is a rod, and he is, as it were, serving another; it granteth wisdom and the knowledge of numbers and arts in which there is no profit	A beautiful woman, a mistress of sewing; and with her ascend two calves and two horses. And this is a face of the art of the scribe, of reckoning, of number, of giving and receiving, and of the sciences.
	♏	In the second face ascendeth a man in whose hand is a pipe, and another being bowed down, digging the earth: and they signify infamous and dishonest agility, as that of Jesters and Juglers; it also signifies labors and painful searchings	A man whose face is like an eagle and his head is covered with a linen cloth; he is garbed and protected in a leaden cuirass, and on his head an iron helmet upon which is a silken wreath; and he is holding in his hand a bow and arrows. And this is a face of burden and also of evils and of subtlety.
	☉	In the third, ascendeth a man seeking for arms, and a fool holding in the right hand a bird, and in his left a pipe, and they are significations of forgetfulness, wrath, boldness, jests, scurrilities, and unprofitable words	A man garbed with a cuirass holding a bow and arrows, and a quiver. And this is a face of boldness, honesty, and the division and alleviations of labor.

♋	♀	In the first face of Cancer ascendeth the form of a young virgin, adorned with fine clothes, and having a crown on her head; it giveth acuteness of senses, subtlety of wit, and the love of men.	A man having twisted and crooked fingers and head; and his body is like the body of a horse, and having white feet and upon his body fig leaves. And this is a face of teaching, knowledge, of love, subtlety, and of skills.
	♂	In the second face ascendeth a man clothed in comely apparel, or a man and woman sitting at the table and playing; it bestoweth riches, mirth, gladness, and the love of women.	A woman of beautiful visage, and having on her head a green wreath of myrtle, and in her hand is the stem of the plant which is called the water lily; she is singing songs of love and joy. And this is a face of playing, and of wealth, joy, and abundance.
	♂	In the third face ascendeth a man, a hunter with his lance and horne, bringing out dogs for to hunt; the signification of this is the contention of men, the pursuing of those who fly, the hunting and possessing of things by arms and brawlings.	A Celhafe and he holds a serpent in his hand holding before him golden chains. And this is a face of running, riding, and acquiring in war, in strife, and contrariety.
♌	♂	In the first face of Leo ascendeth a man riding on a lion; it signifieth boldness, violence, cruelty, wickedness, lust, and labours to be sustained.	A man in sordid raiment, with him a nobleman on horseback, accompanied by bears and dogs. This is a face of strength, generosity, and victory.
	♂	In the second ascendeth an image with hands lifted up, and a man on whose head is a crown; he hath the appearance of an angry man, and one that threateneth, having in his right hand a sword drawn out of the scabbard, and in his left a buckler; it hath signification upon hidden contentions, and unknown victories, and upon base men and upon the occasions of quarrels and battles.	A man crowned with a white myrtle wreath, holding a bow. This is a face of beauty, riding, and the ascension of a man who is ignorant and base, and this is a face of war and naked swords.
	♂	In the third face ascendeth a young man in whose hand is a whip, and a man very sad, and of an ill aspect; they signify love and society, and the loss of one's right for avoiding strife.	A swarthy, hairy man, with a drawn sword and shield. This is a face of love and delight and food trays and health.

♍	☿	In the first face of Virgo ascendeth the figures of a good maid, and a man casting seeds; it signifieth getting of wealth, ordering of diet, plowing, sowing, and peopling.	A virgin clad in linen, with an apple or pomegranate. This is a face of sowing, plowing, the germination of plants, of gathering grapes, and of good living.
	♀	In the second face ascendeth a black man clothed with a skin, and a man having a bush of hair, holding a bag; they signify gain, scraping together of wealth and covetousness.	Tall fair, large man, with him a woman holding a large black oil jar. This is a face of petitions, requests, and gain, tribute, and denying justice.
	♂	In the third face ascendeth a white woman and deaf, or an old man leaning on a staff; the signification of this is to show weakness, infirmity, loss of members, destruction of trees, and depopulation of lands.	An old man leaning on a staff and wrapped in a mantle. This is a face of debility, age, infirmity, sloth, injury to limbs, and the destruction of people.
♎	♃	In the first face of Libra ascendeth the form of an angry man, in whose hand is a pipe, and the form of a man reading in a book; the operation of this is in justifying and helping the miserable and weak against the power, and wicked.	A dark man, in his right hand a spear and laurel branch and in his left a bird hanging by its feet. This is a face of justice, truth, good judgment, complete justice for the people and weak persons, and doing good for beggars.
	♌	In the second face ascend two men furious and wrathful and a man in a comely garment, sitting in a chair; and the signification of these is to show indignation against the evil, and quietness and security of life with plenty of good things.	A man dark, yet delicious of countenance or of a bridegroom enjoying a journey. This is a face of tranquility, joy, abundance, and good living.
	♋	In the third face ascendeth a violent man holding a bow, and before him a naked man and also another man holding bread in one hand, and a cup of wine in the other; the signification of these is to show wicked lusts, singings, sports, and gluttony.	A man riding on an ass, preceded by a wolf. This is a face of evil works, sodomy, adultery, singing, joy, and flavor.

♏	♂	In the first face of Scorpio ascendeth a woman of good face and habit, and two men striking her; the operations of these are for comeliness, beauty, and for strifes, treacheries, deceits, detractations, and perditions.	A man with a lance in his right hand, in his left a human head. This is a face of settlement, sadness, ill will, and hatred.
	☉	In the second face ascendeth a man naked, and a woman naked, and a man sitting on the earth, and before him two dogs biting one another; and their operation is for impudence, deceit, and false dealing, and for to lend mischief and strife among men.	A man riding a camel, with a scorpion in his hand. This is a face of knowledge, modesty, settlement, and of speaking evil of one another.
	♀	In the third face ascendeth a man bowed downward upon his knees, and a woman striking him with a staff, and it is the signification of drunkenness, fornication, wrath, violence, and strife.	A horse and a wolf. This is a face of evil works and flavors, and forcing sex upon unwilling women.
♐	♀	In the first face of Sagittarius ascendeth the form of a man armed with a coat of mail and holding a naked sword in his hand; the operation of this is for boldness, malice, and liberty.	A man with three bodies—one black, one red, one white. This is a face of heat, heaviness, growth in plains and fields, sustenance, and division.
	♃	In the second face ascendeth a woman weeping, and covered with clothes; the operation of this is for sadness and fear of his own body	A man leading cows, and before him an ape and bear. This is a face of fear, lamentations, grief, sadness, misery, and troubles.
	♋	In the third face ascendeth a man like in color to gold, or an idle man playing with a staff; and the significaiton of this is in following our own wills and obstinacy in them, and in activeness for evil things, contentions, and horrible matters.	A man leading another by his hair and slaying him. This is a face of evil desires, adverse and evil effects, and fickleness in these and evil wishes, hatred, dispersion, and evil conduct.

♈	♈	In the first face of Capricorn ascendeth the form of a woman, and a man carrying full bags; and the signification of these is for to go forth and to rejoice, to gain and to lose with weakness and baseness.	A man holding in his right hand a javelin and in his left a hoopoe. This is a face of happiness, joy, and bringing things to an end that are sluggish, weak, and proceeding poorly.
	♊	In the second face ascendeth two women, and a man looking towards a bird flying in the air; and the signification of these is for the requiring those things which cannot be done, and for the searching after those things which cannot be known.	A man with an ape running before him. This is a face of seeking to do what cannot be done and to attain what cannot be.
	♋	In the third face ascendeth a woman chaste in body, and wise in her work, and a banker gathering his money together on the table; the signification of this is to govern in prudence, in covetousness of money, and in avarice.	A man holding a book which he opens and shuts, and before him is the tail of a fish. This is a face of wealth and the accumulation of money and increase and embarking on trade and pressing on to a good end.
♊	♋	In the first face of Aquarius ascendeth the form of a prudent man, and of a woman spinning; and the signification of these is in the thought and labor for gain in poverty and baseness.	A man with bowed head and a bag (or peacock) in his hand. This is a face of misery, poverty, and slavery.
	♌	In the second face ascendeth the form of a man with a long beard; and the signification of this belongeth to the understanding, meekness, modesty, liberty, and good manners.	A man arrayed like a king, looking with pride and conceit on all around him. This is a face of beauty and position having what is desired, completion, detriment, and debility.
	♍	In the third face ascendeth a black and angry man; and the signification of this is in expressing insolence; and impudence.	A small-headed man dressed like a woman, and with him an old man. This is a face of abundance, accomplishing of will, and of giving offense.

⌘	♌	In the first face of Pisces ascendeth a man carrying burdens on his shoulder, and well clothed; it hath his signification in journeys, change of place, and in carefulness of getting wealth and clothes.	A man with two bodies who is giving a gesture of greeting with his hand. This is a face of peace and humility, debility, many journeys, misery, seeking wealth, miserable life.
	♍	In the second face ascendeth a woman of a good countenance and well adorned; and the signification is to desire and put oneself on about high and great matters.	A grave man, upside down holding a tray from which the food has been eaten. This is a face of great reward, and of strong will in things that are high, serious, and thoughtful.
	♎	In the third face ascendeth a man naked, or a youth, and nigh him a beautiful maid, whose head is adorned with flowers, and it hath his signification for rest, idleness, delight, fornication, and for embracings of women.	A man of grave and thoughtful face with a bird in his hand, before him a woman with an ass climbing atop of her. This is a face of advancement and lying with women with a great appetite, and of quiet and seeking rest.

V. POWERS OF THE PLANETS
IN THE GREATER KEY OF
SOLOMON⁷

Ruler	Works Conducted in the Planetary Days and Hours
♄	Summon Souls that suffered a natural death from Hades; good and bad fortune to buildings; familiar spirits attending to one when asleep; good or ill success in businesses, possessions, goods, seeds, fruits, and similar things, in order to acquire learning; to bring destruction and to give death, and to sow hatred and discord
♅	Obtaining honors; acquiring riches; contracting friendships; preserving health; arriving at all that one desires; invisibility; good for all extraordinary, uncommon, and unknown operations
♂	Make experiments regarding war; military honor; to acquire courage; to overthrow enemies; to cause ruin, slaughter, cruelty, discord; to wound and bring death; summoning spirits from Hades, especially of those who were slain in battle
☉	Temporal wealth, hope, gain, fortune, divination; gaining the favor of princes; dissolving hostile feeling; making friends; invisibility; good for all extraordinary, uncommon, and unknown operations
♀	Forming friendships; kindness and love; joyous and pleasant undertakings; for traveling; invisibility; good for all extraordinary, uncommon, and unknown operations; lots; poisons; preparing powders provocative of madness
♃	Eloquence and intelligence; promptitude in business; science and divination; wonders; apparitions; answers regarding the future; writings; deceit; merchandise; recovering thefts by means of spirits; experiments regarding games, railery, sports, and jests
♆	Embassies; voyages; envoys; messages; navigation; reconciliation; love; acquisition of merchandise by water; communicating and speaking with spirits in the day and hour of Mercury when Luna and Sol are in Air signs and in a quiet and secret place; invisibility when waxing in Pisces; causing hatred, enmity, quarrel, and discord when conjunct, opposite, or square Mars or Saturn; recovery of stolen property; obtaining nocturnal visions and summoning spirits in sleep; for preparing anything relating to water; necromancy, when in an Earth sign; love, grace, and invisibility when waxing in a Fire sign; hatred, discord, or destruction when waning and in a Water sign; works of a peculiar or unclassifiable nature when in an Air sign; love, and favor when waxing in Gemini

VI. POSITIONS OF THE LUNAR MANSIONS AND FIXED STARS^{[8](#)}

	Name	Virtues	Tropical	Sidereal	Fixed Star	Position
1	Al Sharatain	Discords and journeys	0 Aries	3 Taurus	Sheratan Menkar	4°13' 8 14°36' 8
2	Al Butain	Finding treasures and retrieving captives	12 Aries 51	18 Taurus	Botein, Algol*	21°06' 8 26°25' 8
3	Al Thurayya	Profitable to sailors, huntsmen, and alchemists	25 Aries 42	29 Taurus	Pleiades*	0°15' 8
4	Al Dabaran	Causes the destruction and hindrances of buildings, fountains, wells, gold mines, the flight of creeping things, and begets discord	8 Taurus 34	10 Gemini	Aldebaran* Rigel Capella*	10°02' 8 17°05' 8 22°05' 8
5	Al Hak'ah	Helps the return from a journey, the instruction of scholars, building, and gives health and goodwill	21 Taurus 25	24 Gemini	Meissa	24° 8
6	Al Han'ah	Favorable for hunting, besieging towns, and the revenge of princes, destroys harvests and fruits, and hinders the operation of the physician	4 Gemini 17	9 Cancer	Alhena Sirius*	9°21' 8 14°20' 8

7	Al Dhira	Favorable for gain and friendship and for lovers and destroys magistracies	17 Gemini 8	20 Cancer	Adara, Procyon*	21°01' ♄ 26°02' ♄
8	Al Nathra	Causes love, friendship, and society of fellow travelers, drives away mice, afflicts captives and causes their imprisonment	0 Cancer	7 Leo	Praesaepe	7°37' ♌
9	Al Tarf	Hinders harvest and travelers and causes discord	12 Cancer 51	18 Leo	Alterf	18°07' ♌
10	Al Jabhar	Strengthens buildings, promotes love, benevolence, and help against enemies	25 Cancer 42	28 Leo	Al Jabhar Regulus*	28°09' ♌ 0°05' ♍
11	Al Zubrah	Good for voyages, gain by merchandise, redemption of captives	8 Leo 34	22 Virgo	Zosma, Coxa	11°34' ♍ 13°40' ♍
12	Al Sarfah	Gives prosperity to harvest and plantations, hinders seamen, good for the bettering of servants, captives, and companions	21 Leo 25	22 Virgo	Denebola	21°54' ♍
13	Al Awwa	Gives benevolence, gain, voyages, harvests, and freedom of captives	4 Virgo 17	27 Virgo	Alkaid* Algorab*	27°11' ♍ 13°42' ♎

14	Al Simak	Causes marital love, cures the sick, helps sailors but hinders journeys by land	17 Virgo 8	24 Libra	Spica* Arcturus*	24°06' ♌ 24°29' ♌
15	Al Ghafr	Favorable for extracting treasures, digging pits, helps divorce, discord, the destruction of houses and enemies, and hinders travelers	0 Libra	4 Scorpio	Syrma Alphecca*	4°03' ♏ 12°33' ♏
16	Al Jubana	Hinders journeys and marriage, harvest, and merchandise, favorable for redemption of captives	12 Libra 51	15 Scorpio	Zuben- elgenubi	15°20' ♏
17	Iklil al Jabbah	Improves misfortune, makes love durable, strengthens buildings, and helps seamen	25 Libra 42	4 Sag	Jabbah	4°54' ♐
18	Al Kalb	Causes discord, sedition, conspiracy against princes and rulers, and revenge from enemies, but frees captives and helps building	8 Scorpio 34	10 Sag	Antares*	10°00' ♐

19	Al Shaula	Helps in besieging cities, taking towns, driving men from their places, destruction of seamen and captives	21 Scorpio 25	24 Sag	Shaula	24°50' ✕
20	Al Na'am	Helps the taming of wild beasts, strengthening of prisons, destroys the wealth of societies, and compels a man to come to a certain place	4 Sag 17	13 Cap	Vega*	15°35' ∅
21	Al Baldah	Favorable for harvest, gain, buildings, and travelers, but causes divorce	17 Sag 8	16 Cap	Albaldah	16°30' ∅
22	Al Sa'd al Dhabih	Helps the escape of servants and captives, and the curing of diseases	0 Cap	4 Aquarius	Dabih	4°18' ≈
23	Al Sa'd al Bula	Causes divorces, liberty of captives, and heals the sick	12 Cap 51	12 Aquarius	Alabali	11°58' ≈
24	Al Sa'd al Su'ud	Gives marital happiness, victory of soldiers, but prevents the execution of government	25 Cap 42	23 Aquarius	Sadalsuud, Deneb Algedi*	23°39' ≈ 23°48' ≈

25	Al Sa'd al Ahbiyah	Favorable for hunting, besieging towns, and the revenge of princes, destroys harvests and fruits, and hinders the operation of the physician	8 Aquarius 34	4 Pisces	Fomalhaut	4°06' ♄
26	Al Fargh al Mukdim	Causes union, health of captives, and destroys buildings and prisons	21 Aquarius 25	23 Pisces	Markab	23°44' ♄
27	Al Fargh al Thani	Increases harvests, revenues, gain, heals infirmities, hinders building, upholds prisons, causes danger to seamen and destruction of enemies	4 Pisces 17	9 Aries	Algenib	9°24' ♈
28	Al Batn al Hut	Increases harvest and merchandise, helps travelers through danger, strengthens prisons, and causes marital happiness and loss of treasure	17 Pisces 8	0 Taurus	Mirach	0°39' ♉

Note: **Bold** denotes a Royal Star and * a Behenian Fixed Star.

VII. TALISMANIC
OBJECTIVES, IMAGES, AND
RULERS OF THE LUNAR
MANSIONS⁹

	Magical Objectives of Talismans (Picatrix)	Image	Ruler
1	Destruction of someone	A black man with his hair wrapped and bound in black cloth, standing upright on his feet and holding in his right hand a lance in the fashion of a fighter	Geriz
2	Reconciliation with rulers	A crowned king	Enedil
3	Good fortune	A seated woman with her right hand raised over her head	Annuncia
4	Revenge, separation, discord	An armed man riding a cavalry horse holding a serpent in his right hand	Assarez
5	Favor of rulers	The head of a man without a body	Cabil
6	Love	Two white figures facing each other	Nedeyrahe
7	Obtaining good things	A man clothed in robes and with his hands extended to heaven as if praying	Selehe
8	Victory in war	The image of an eagle with the head of a man	Annediex
9	Causing infirmities	The image of a man with no genitalia with his hands covering his eyes	Raubel
10	Healing and childbirth	The head of a lion	Aredafir
11	Fear, reverence, and worship	A man riding a lion, holding a lance in his right hand and holding the ear of the lion with his left	Necol
12	Separation of lovers	A dragon fighting with a man	Abdizu
13	Relationships and fidelity	A man with an erect penis	Azerut
14	Separation of lovers	A dog with his own tail held in his mouth	Erdegel
15	Friendship and goodwill	A seated man, holding scrolls in his hand	Achalich

16	Good merchandising	A man seated in a throne and carrying a scale in his hands	Azeruch
17	Against thieves	A monkey holding his hands above his shoulders	Adrieb
18	Against fevers and bellyache	An adder holding its tail above its head	Egrebel
19	Birth and fertility	A woman holding her hands before her face	Annucel
20	Hunting	A figure having the head and arms of a man, the body of a horse with four feet and having a tail, holding a bow in its hands	Queyhuc
21	Destruction of someone	A man having two faces, with one facing forward and one facing behind	Bectue
22	Security of runaways	A man with winged feet wearing a helmet	Geliel
23	Destruction and wasting	A cat with a dog's head	Zequebin
24	Multiplying herds	A woman with her son in her arms, in the likeness of one who is breastfeeding	Abrine
25	Preservation of trees and harvests	A man who is planting trees	Aziel
26	Love and favor	A woman with her hair unbound with a vessel placed before her as if to receive her hair	Tagriel
27	Destroying fountains, waters, etc.	A winged man, holding in his hands a dish with a hole in it, and raising a bone to it	Abliemel
28	Gathering fish	A fish with a colored spine	Anuxi

VIII. SPIRITS OF THE ZODIACAL DECANS

Sign	Ruler	Decan	Selection of Spirits
♈	♂	♂	Oriens. Baall. Maxayn. Barbaryes. Marchosias.
		☉	Oriens. Baall. Algor. Neophon. Marchosias.
		♀	Oriens.
♉	♀	♀	Oriens. Partas. Amaymon. Mageyne. Marax. Ipes. Abech. Mallapas.
		♂	Oriens. Sabnack. Amaymon. Marax. Mallapas.
		♂	Oriens. Amaymon. Marax. Mallapas.
♊	♀	♂	Oriens. Baall. Busin. Pathyn. Bifrons. Paymon. Andrealphus. Balath. Bason. Lecher. Caleos. Cagyne.
		♂	Oriens. Paymon. Zayme. Balath. Caleos. Lecher. Suchay. Valefar.
		☉	Oriens. Star. Seson. Paymon. Gasyaxe. Botis. Ryall. Balath. Mistalas. Lecher.
♋	♂	♀	Egin. Pathyn. Cambra. Hinbra. Ozia. Vriall. Vzago. Goyle. Dantalion. Othey.
		♀	Egin. Hinbra. Vriall. Gremory. Dantalion. Auras. Othey. Saranyt. Muryell. Anaboth.
		♂	Egin. Hinbra. Drewchall. Ozia. Synoryell. Goyle. Othey.
♌	☉	♂	Oriens. Barbas. Pathyn. Haures. Seson. Leraje. Maxayn. Suffales. Egin. Ozia. Goyle. Othey. Anaboth. Botis.
		♂	Oriens. Egin. Goyle.
		♂	Oriens. Baall. Agaros. Caleos. Amon. Egin. Goyle. Neophon. Muryell.
♍	♀	☉	Amarymon. Busin. Egin. Vriall. Mageyne. Goyle. Partas. Busin. Gamor. Saranyt. Anaboth.
		♀	Paymon. Egin. Vriall. Partas. Gamor. Saranyt. Anaboth.
		♂	Amaymon. Amduscias. Egin. Partas. Gamor. Saranyt. Anaboth.
♎	♀	♂	Paymon. Beliall. Andromalius. Gordonsor. Bason.
		♂	Paymon. Andromalius. Gordonsor.
		♂	Paymon. Suchay. Balath.

𐌓	♂	♂	Paymon. Halphas. Egin. Goyle. Suchay. Andras. Saranyt. Cagyne.
		☉	Paymon. Egin. Goyle. Suchay. Saranyt. Beliall.
		♀	Paymon. Sabnack. Vepar. Zepar. Othey. Egin. Vzago. Suchay. Andrealphus. Othey. Saranyt.
♂	𐌲	♀	Paymon. Maxayn. Barbais. Oriens. Zagayne. Botis.
		☽	Paymon. Gamor. Barbais. Oriens. Zagayne.
		𐌺	Paymon. Andras. Gamor. Leraje. Barbais. Amon. Suffales. Oriens. Zagayne.
𐌲	𐌺	𐌲	Amaymon. Forneus. Ronove. Mageyne. Abech.
		♂	Amaymon. Berith. Abech.
		☉	Amaymon. Oze. Abech.
≈	𐌺	♀	Amaymon. Oze. Paymon. Mageyne. Bason.
		♀	Amaymon. Paymon. Ryall. Gordonsor. Mistalas. Lecher.
		☽	Amaymon. Paymon. Balath. Suchay.
⌘	𐌲	𐌺	Amaymon. Asmoday. Busin. Gamor. Cimejes. Egin. Mageyne. Othey. Saranyt. Anaboth.
		𐌲	Amaymon. Asmoday. Gamor. Egin. Vzago. Auras. Othey.
		𐌺	Amaymon. Asmoday. Bileth. Berith. Gamor. Cimejes. Gaap. Suchay. Zepar. Egin. Othey. Saranyt.

IX. SPIRITS OF THE LUNAR MANSIONS

Lunar Mansion	Selection of Spirits
1	Andras. Vepar. Maxayn. Marchosias.
2	Algor. Star. Neophon.
3	Crocell.
4	Mallapas.
5	Abech. Hinbra. Sabnack. Cagyne.
6	Hinbra. Furfur. Balath. Zayme. Jambex. Baall.
7	Hinbra. Neophon. Gasyaxe. Caleos. Botis. Agaros. Lecher.
8	Astaroth. Pathin. Cambra. Neophon. Goyle. Gremory. Auras. Jambex. Muryell.
9	Suchay. Focalor.
10	Barbas. Haures. Seson. Agaros. Drewchall. Barbaryes. Suffales. Synoryell. Goyle. Othey. Botis. Muryell.
11	Caleos. Maxayn. Agaros. Muryell.
12	Agaros. Goyle.
13	Asmoday. Partas. Busin. Gamor.
14	Partas. Busin. Gamor.
15	Beliall. Bason. Ryall.
16	Paymon.
17	Adromalius. Suchay.
18	Paymon. Andras. Goyle. Anaboth.
19	Vepar. Othey.
20	Maxayn. Barbais. Suffales.
21	Bifrons. Amon. Leraje.
22	Amaymon.
23	Amaymon.
24	Amaymon. Oze.
25	Mallapas. Halphas. Gordonsor. Mistalas. Balath.
26	Balath.
27	Astaroth. Cimejes. Crocell. Focalor. Othey.
28	Astaroth. Cimejes. Vepar. Othey. Asmoday.

NOTES

INTRODUCTION

- [1.](#) Ramelli, Ilaria, *Origen*, in Anna Marmodoro and Sophie Cartwright (eds.). *A History of Mind and Body in Late Antiquity*, Cambridge Press, 2018, 253–255.
- [2.](#) It is feasible (but unprovable) that T. R. is Johannes Trithemius.
- [3.](#) Cambridge, Trinity College MS O.8.29.
- [4.](#) Though there are still blinds and deliberate tamperings with the number and names of the spirits. For example, the numbers of legions governed by Lucubar and Furfur are missing.
- [5.](#) As well as its close relatives Sloane MSS 3824 and 3853.
- [6.](#) Clm 849.
- [7.](#) Being 24 of the 72 Lemegeton spirits and 11 of the 81 names presented in the first list of the Book of Offices.
- [8.](#) Book I, Chapter XLVII.
- [9.](#) 44–47.
- [10.](#) Apology 27d–e.
- [11.](#) Symposium 202e.
- [12.](#) See the Spell of Pnouthis in PGM I: 42–195 for an example of this.
- [13.](#) With regards to the Abramelin Squares, when cited as coming from Book IV, the edition of the Abramelin being referred to is that of Georg Dehn, *The Book of Abramelin: A New Translation* (tr. Steven Guth), Ibis, 2nd ed. 2015, which presents the superior versions of the text derived from the Wolfenbüttel and Dresden Manuscripts. When cited as Book III, the edition being referred to is the translation of S. L. M. Mathers, which derives from the inferior *Manuscript of Arsenal*.
- [14.](#) Especially in the case of the spirit Barbais, whose Lemegeton cognate *Barbatos* appears to have had his seal designed from the placement of the letters of his name in the square in question.

[15](#). When considering spirits (or any other magical expressions), gender-specific terms such as *male* and *female* should primarily be understood as fluid, symbolic, and anthropocentric concepts.

I. THE CELESTIAL NATURE OF DAEMONS

1. Symposium, 202d–e.
2. Anselmi, *Astronomia*, Introduction.
3. A cipher denoting magic of an Arabic origin, just as the name *Solomon* denotes a Judeo-Christian origin.
4. E.g., Procyon at 26° Cancer
5. That is, within 8°30' of it.
6. See [Appendix I](#) on p. 298.
7. See [Appendix II](#) on p.300.
8. *Three Books on Life*, III: XIV.
9. Ptolemy, *Centiloquium*, 28.
10. Ibid., 29.
11. Colossians 1:16.
12. Ephesians 6:12.
13. Welburn, A. J., *The Identity of the Archons in the “Apocryphon Johannis,” Vigiliae Christianae* 32, no. 4 (1978), 241–54.
14. Aphorism 9.
15. *Three Books on Life*, III: XIII.
16. *Second Book of Occult Philosophy*, Chapter XXXV.
17. Ibid., Chapter XXXVI.
18. Symons, Sarah, and Elizabeth Taske, “Stars of the Dead,” *Scientific American*, Vol. 313: 4, October 2015.
19. Mead, G. R. S., *Thrice Greatest Hermes*, Vol. 3, Excerpt IX: *Of the Decans and Stars*, The Theosophical Publishing Society, 1906, 45–54.
20. Firmicus, *Ancient Astrology*, XXII, 2.
21. Ibid., IV, 4–5.
22. On the Mysteries, IX, II.
23. Walker, D. P., *Spiritual and Demonic Magic: From Ficino to Campanella*, 52. Magic in History. The Pennsylvania State University Press, 2000.
24. Greenbaum, Dorien Giesler, *The Daimon in Hellenistic Astrology: Origins and Influence* (Ancient Magic and Divination) Brill, 2015, 217.

- [25.](#) In his case, the constellation of Aquarius.
- [26.](#) This probably represents a waning crescent moon in one of the Southern Signs, which are Capricorn, Aquarius, and Pisces, or when it is in the Southern portion of the sky in approximate conjunction with the Midheaven.
- [27.](#) Or *Kosmokrators*. The same description is also attributed to the demons of the thirty-six decans later on, a list from which the Seven Sisters are apparently missing. Conybeare suggests this is proof that the version of the Testament we are familiar with is a composite of multiple texts.
- [28.](#) Usually assumed to be the cluster of seven stars in the heart of the Pleiades, but may be also the seven-star asterisms found in Ursa Minor or Ursa Major.
- [29.](#) In *Hermippos*.
- [30.](#) Commentaries on the *Insomniis of Synesios of Cyrene*.
- [31.](#) *De Daemonibus*, 128–29.
- [32.](#) Greenfield, R. P. H., *A Contribution to the Study of Palaeologan Magic*, in: H. Maguire, ed., *Byzantine Magic* (Cambridge, Mass., 1995).
- [33.](#) Ornias.
- [34.](#) Onoskelion.
- [35.](#) Tephros.
- [36.](#) Azibouth.
- [37.](#) Sitri/Sidragosam.
- [38.](#) Zepar.
- [39.](#) Amaymon.
- [40.](#) Skor/Shan.
- [41.](#) Andras/Andrealphus/Andromalius.
- [42.](#) The first four being Loutzifer, Asmodai, Astaroth, and Berzeboul.
- [43.](#) Reflected with variations in the *Fourth Book of Occult Philosophy* and the *Book of Oberon* (Harms et al., 214–234).
- [44.](#) See Thomas, William, and Kate Pavitt, *The Book of Talismans, Amulets and Zodiacal Gems*, Chapter VII, 1922.
- [45.](#) Book I, Chapter XVIII.
- [46.](#) Chapters XXXVII–XLIV.

- [47.](#) Warnock, Christopher, and John Michael Greer (trs.), *The Illustrated Picatrix*, Renaissance Astrology, 2015, 99–112, 191–197.
- [48.](#) Book II, Chapter I.
- [49.](#) E.g., Al Dabaran.
- [50.](#) E.g., Al Zubra, *the Mane*, beginning at 8°34' Leo.
- [51.](#) See [Appendix VII](#) on p. 314.
- [52.](#) Probably due to his association with iron, which spirits are traditionally repelled by. This is also reflected in the use of a sword or dagger to command the spirits.
- [53.](#) See *Anaboth*.
- [54.](#) See Appendix 8 on p. 316.
- [55.](#) This refers to the Lunar cycle in terms of it passing through all four of its phases, i.e., from one New Moon to the next, which takes 29.5 days. Its other recorded orbit measurement is the Sidereal, which refers to the 27.3 days it takes for the moon to make a complete 360° orbit of the Earth.
- [56.](#) See Hesiod's *Works and Days*, 765–825.
- [57.](#) This relates to the planetary influences in Book II, Chapter I, which are cited frequently throughout this work.
- [58.](#) This Queen may be identifiable with the constellation of Cassiopeia, which, like Ursa Major, was known as “the Leg of Set” to the Egyptians. As a mythical Queen of Ethiopia, Cassiopeia may be synonymous with Aso, the queen who brought the dreaded southeast wind from Ethiopia and whom Plutarch cited as one of Set-Typhon's coconspirators in the murder of Osiris in his treatise *Isis and Osiris*.

II. TERRESTRIAL MANIFESTATION

- [1.](#) In De Operatione Daemonum.
- [2.](#) Greenfield, Richard, *Traditions of Belief in Late Byzantine Demonology*, Adolf M. Hakkert, 1988.
- [3.](#) See the similarities apparent between Voval, Gremory, and Paymon, for instance.
- [4.](#) Mirroring the text of Matthew 12:24: “This fellow doth not cast out devils, but by Beelzebub the prince of the devils.”
- [5.](#) PGM V: 96–172.
- [6.](#) Possibly ANLALA LAI GAIA APA DIACHANNA CHORYN at the end of the invocation, though Jake Stratton Kent (*The Headless One*, Hadean, 2012) proposes AOT ABAOT BASUM ISAK SABAOTH IAO, which is more plausible due to the names of power present.
- [7.](#) Handy, Lowell K., *Among the Host of Heaven: The Syro-Palestinian Pantheon as Bureaucracy*, Eisenbraun's, 1994.
- [8.](#) There are eighty-one named spirits in total, but Lucifer, Bellsabube, Satan, and Mosacus are not given ranks.

III. THE SEVEN CHIEFS

- [1.](#) Peterson, Joseph H. (ed. and tr.), *Secrets of Solomon: A Witch's Handbook from the Trial Record of the Venetian Inquisition*, Twilit Grotto Press, 2018, 8.
- [2.](#) Greater Key of Solomon, II, i.
- [3.](#) See the entry on the spirit Dantalion for more on this name.
- [4.](#) Though the possible alternative name for Tantavalerion is Dansiation, who rules the North in the manuscript Sloane 3824. See Dantalion.
- [5.](#) A similar quandary is apparent in the person of the spirit Ffalca, whose alias, Lewteffar, may reveal him to be a manifestation of Lucifer that can be worked with directly instead of through a series of proxies.
- [6.](#) Hakl, Hans Thomas, Fraternitas Saturni in Wouter Hanegraaff (ed.), *Dictionary of Gnosis and Western Esotericism*, 38.
- [7.](#) As symbolized in the Art Atu of the Thoth Tarot.
- [8.](#) As described in *Orphica*, Theogonies Fragment 54 (from Damascius).
- [9.](#) Ibid., Fragment 57.
- [10.](#) Together they produce temporal causality in the forms of Ananke (“Inevitability”) and Adrestea (“She Who Cannot Be Escaped”).
- [11.](#) The symbolism of these three creatures rising from the Primal Water is suggestive of the symbolism of the Fixed signs of Leo (Fire), Taurus (Earth), and Aquarius (Air) rising from the Fixed Water sign of Scorpio.
- [12.](#) An alternative rendering is that Phanes, like the Egyptian Ptah, was a self-generated demiurge who produced Uranus and Gaia with the assistance of his emanatory daughter Nyx (Night).
- [13.](#) See James Hillman's *The Dream and the Underworld* for a cogent post-Jungian analysis of the connection between the underworld and the human unconscious.
- [14.](#) Greater Key of Solomon, II, i.
- [15.](#) Deuteronomy 32:16–17.
- [16.](#) Book I: The Argument.
- [17.](#) For an analysis, see James C. Russell's *The Germanization of Early Medieval Christianity: A Sociohistorical Approach to Religious*

Transformation.

- [18.](#) See Van der Toom, Karel, *Scribal Culture and the Making of the Hebrew Bible*, 2009, Harvard University Press.
- [19.](#) 2 Kings 1.
- [20.](#) Lewis, “Beelzebul,” in D. N. Freedman: *The Anchor Yale Bible Dictionary*, Vol. 1, New York: Doubleday, 1996, 639.
- [21.](#) See Bason.
- [22.](#) See Asmodeus's entry for a more comprehensive analysis of this link.
- [23.](#) Whose name appears at the very end of the Headless Rite as Chorun.
- [24.](#) Meaning House of Horon, but also meaning House of Wrath and House of the Cavern.
- [25.](#) See Albright, W. F., “The Canaanite God Horon,” in *Bulletin of the American Schools of Oriental Research*, No. 84, Dec. 1941, 7–12.
- [26.](#) Albright, 1936: 9.
- [27.](#) Cassuto, U., “Ba'al and Mot in the Ugaritic Texts,” *Israel Exploration Journal*, Vol. 12, No. 2, (1962). 77–86.
- [28.](#) “Both high and low will die in this land. They will not be buried or mourned, and no one will cut themselves or shave their head for the dead. No one will offer food to comfort those who mourn for the dead—not even for a father or a mother—nor will anyone give them a drink to console them.”
- [29.](#) Reflecting Demeter's search for Persephone with the torch of Hecate and the eventual tidings of her underworld location from the Sun god Helios.
- [30.](#) Numbers 21:8–9.
- [31.](#) 2 Kings 18:4.
- [32.](#) Handy, Lowell K., *Among the Host of Heaven: The Syro-Palestinian Pantheon as Bureaucracy*, 140–141, Eisenbraun's, 1994.
- [33.](#) Gray, John, “The Canaanite God Horon,” *Journal of Near Eastern Studies*, 8, 1949, 32.
- [34.](#) Book of Oberon.
- [35.](#) 2 Corinthians 4:4.
- [36.](#) Ephesians 2:2.
- [37.](#) He is described as a great general who makes one appear young or old and whom women are submissive to.

- [38.](#) Revelation 20:7.
- [39.](#) Book II, Chapter XX, MSA Manuscript, 100.
- [40.](#) Chapter II, On the Formation of the Luminaries.
- [41.](#) This connection between these seven “climes,” which lie parallel with the equator, and the four intersecting nodes of East, North, West, and South also provides a connection between the seven planetary Kings of the Air in the Heptameron and the four Elemental Kings in later texts.
- [42.](#) Possibly due to the influence of the *Bundahisn*, which grew in repute following the influx of Arabic astrological lore into Europe between the tenth and twelfth centuries.
- [43.](#) For example, a Full Moon in the Mutable sign of Virgo occurs only when the Sun is in the Mutable sign of Pisces and both signs come under the joint influence of the “male” kings Egin and Amaymon. The same rule applies for Sagittarius and Gemini with the “female” kings Paymon and Oriens. For more on the possible significance of this mystery, see the entry for the spirit Paymon.
- [44.](#) Though this name has the spelling Magoth in a Greek rendition of the prophecies concerning Gog and Magog in the Alexander romances.
- [45.](#) See the entry for Satan.
- [46.](#) Revelation 20:7–8.
- [47.](#) Book of Enoch, The Dream-Vision, Chapter 86, 1–6.
- [48.](#) Of the spirits studied in this work, seven feature the body parts of an ass either in whole or in part. These are Samigina, Auras, Saranyt, Mosacus, Asmoday, Valefor, and Ansoryor.
- [49.](#) The Northern spirit Ozia rides an elephant, Mosacus has an elephant's snout, and Gyell comes in the form of one. The Western spirit Vuall comes in the form of a camel or dromedary, while Gremory rides one.
- [50.](#) That is, between dawn and midday.
- [51.](#) Closely matching Mamonas, the Daemon of Monday in the Hygromanteia.
- [52.](#) Scrivener notes the Greek spelling *μαμμωνᾱ* (Mammona) in Matthew 6:24 refers to a specific pagan deity rather than the regular spelling *μαμωνᾱ*, which denoted “wealth.” Scrivener, F. H. A., ed., *The New Testament in Greek*, London, Cambridge University Press, 1949.

- [53.](#) See the entry for him in the second list of names in the Book of Offices.
- [54.](#) Fodor, Alexander, “The Rod of Moses in Arabic Magic,” in *Magic and Divination in Early Islam*, ed. Emily Savage-Smith. *The Formation of the Classical Islamic World*, Vol. 42. 2004.
- [55.](#) See Belzebuth.
- [56.](#) Fodor, op. cit.
- [57.](#) The Hebrew equivalent is **עֶרְוָה** (oqr), meaning “futile,” but also, somewhat ironically, “doctrine” and “dogma.”
- [58.](#) That is, between midday and dusk.
- [59.](#) Being, Al Sa'd al Dhabih, “Lucky One of the Slaughterers,” and Al Sa'd al Bula, “Good Fortune of the Swallower.” Additionally, the twenty-fifth mansion Al Sa'd al Ahbiyah, which sits in the center of the Saturnian sign of Aquarius has the meaning “The Lucky Star of Hidden Things.”
- [60.](#) Additionally, its ability to “prevent the execution of government” resonates somewhat with the political attributions connected with Amaymon mentioned above.
- [61.](#) A good position for works of necromancy according to the Greater Key of Solomon.
- [62.](#) Antonio da Montolmo's *De occultis et manifestis* or *Liber intelligentiarum: An Annotated Critical Edition with English Translation and Introduction*, in *Invoking Angels: Theurgic Ideas and Practices, Thirteenth to Sixteenth Centuries*, ed. C. Fanger.
- [63.](#) Ibid.
- [64.](#) The Goetia of Solomon translates this to “Mind,” though the original Latin Abyssus translates to “The Depth” in the context of the Infernal Pit, Primal Chaos, or the Ocean.
- [65.](#) “Mutilated” originates from the Latin *mutilare*—“to cut or lop off”—and an early modern English understanding of the word extended to the destroying of a state of unity by damaging or destroying a constituent part. In the Christianized context of the grimoires, it could relate to the spirits who have chosen to detach themselves from the body of God.
- [66.](#) Possibly representing the four main spirits who appear with her—Labal, Abali, Ramblane, and Belferth—though they may also represent

the Four Cardinal Kings.

[67.](#) 12 is also notable for the fact that as $1 + 2$ it returns to 3, which is the common root of 6 and 9. Also note the Lunar nature of the combination of the numbers 3, 6, and 9, as $3 + 6 + 9 = 18$, $18 = 1 + 8 = 9$. 369 is also the number that the any of the lines of nine numbers in the Magic Square of Luna add up to. See Asmoday.

[68.](#) Derived from the Arabic name for Ba'al, Al-Ba'li.

[69.](#) Bason is also called Balam.

[70.](#) See Berith.

[71.](#) See Volume I of Jake Stratton-Kent's *Geosophia* for a more precise definition of the relationship between necromancy and funerary practices in pre-Olympian Greece.

[72.](#) The dromedary specifically refers to the Arabian camel, with its name coming from the Greek δρόμος, meaning “run,” “street,” “road,” and “path.” The Pseudomonarchia Daemonum notes in Paymon's entry that the dromedary is a “swift runner.”

[73.](#) See Pliny's *Natural History*, Book 8, XXVI (67).

[74.](#) More is said of the divine aspects of this ability in the analysis of the connections between Belzebuth, Hauron, and Asclepius in Part II of this volume (see Baalim and Ashtoroth).

[75.](#) Due to Libra being ruled by Venus.

[76.](#) That is, between sunset and midnight.

[77.](#) By the calculations of 6,666 spirits per legion present in the Pseudomonarchia Daemonum, this would amount to 79,992,000 spirits ($7 + 9 + 9 + 9 + 2 + 0 + 0 + 0 = 36$, which is both Lunar as $3 + 6 = 9$, and Solar as $6 \times 6 = 36$). While not “infinite,” as the alternative entry in the Book of Offices suggests, this is a sizable number that is certainly greater than the 200 legions (1,333,200 spirits) under Oriens and Paymon, but far less than the 1,000,000 legions (6,666,000,000 spirits) under Belzebuth. This may emphasize the demonic reputation of the North, which is also attested in the number of spirits associated with the constellation of Cancer.

[78.](#) With Paymon, due to its position in the Zodiacal West.

[79.](#) With Amaymon, due to its position in the Zodiacal South.

[80.](#) Hesiod confirms Pegasus's aquatic connection, stating that his name came from the word πηγῇ (*pēgē*), meaning “spring” or “well,” due to his

being born at the *pegai* of Okeanos, being “the source of the ocean.”

[81.](#) As well as the *tehom* or “surging water-deep” of Genesis 1:2: “The earth was a formless void and darkness covered the face of the deep, while a wind from God swept over the face of the waters.”

[82.](#) See Seson.

[83.](#) Reflecting the feminine East-West axis formed by Oriens and Paymon.

[84.](#) Perhaps accidentally.

[85.](#) The word mosaic possibly being the origin of the name Mosacus.

[86.](#) This is likely to be a description of a scythe, the symbol of Saturn.

[87.](#) This further verifies his Saturnian nature, as the descriptions of the spirits of each day of the week in the *Fourth Book of Occult Philosophy* and Book of Oberon all state that spirits of Saturn “have faces on each knee.”

[88.](#) As reflected in the tusks Egin bears.

[89.](#) See Donald Tyson, *The Fourth Book of Occult Philosophy: The Companion to Three Books of Occult Philosophy*, Llewellyn, 2009, and Daniel Harms, James R. Clark, and Joseph H. Peterson, *The Book of Oberon: A Sourcebook of Elizabethan Magic*, Llewellyn, 2016, 218.

[90.](#) Book II, Chapter I.

[91.](#) As the four kings are described in Folger v.b.26. See *The Book of Oberon*, 191, 208.

[92.](#) Used by Herodotus to describe the way a god possesses a human: “because we play the Bacchant and the god possesses us.” (*Histories*, 4.79.4).

[93.](#) Used by Aeschylus to describe causing a darkening of something by the act of covering: “and darkness had covered the region of the sky.” (*The Persians*, 365.) In this sense it shares a meaning with the Latin *umbra*—see the entry for the spirit Hinbra for more on this.

[94.](#) This city has links with a particularly notorious Ba'al and may share an etymology with the name of the underworld ferryman Charon. See Belzebuth.

[95.](#) Picatrix.

[96.](#) Possibly from the Arabic فضل (*fadal*), “preferred.”

[97.](#) Possibly from the Hebrew נסתר (*nestor*), “hidden,” “secret,” “occult,” “cryptic.”

98. That is, between sunset and midnight.

IV. SPIRITS OF THE EAST

1. The original Middle French states: “*Beal est ung grant roy qui est dessoubz et est subget a Orient*,” meaning, “Beal is a great king who is under and is subject to Orient.” This provides the only example of which spirits serve which of the Elemental Kings in the *Livre des Esperitz*.
2. A variation of the name Ba'al Berith.
3. And is also listed as one of the Kings under her power under the name Berith.
4. *Livre des Esperitz*: “*et donne sa grace a toutes choses*.”
5. Which is also the decan in which Sol is exalted (between 18° and 19° Aries).
6. Book II: I.
7. For example, if the Moon is transiting the second decan of Aries while sextile, square, trine, or in opposition to the Sun. The trine would be the best of these aspects as it would see the Sun linked to Aries by elemental triplicity due to it being in the sign of either Leo or Sagittarius.
8. Meaning “mirthless,” “joyless,” or “ill-favoured” and therefore connected to the name of the underworld river Acheron, “the river of woe.”
9. PGM IV, 1695–6.
10. See Anaboth.
11. Each was divided into seven and attributed to the seven planets. The mechanical arts were tailoring, agriculture, architecture/masonry, warfare/hunting, trade, cooking, and smithing, while the liberal arts were split into a quadrivium of sciences, being music, arithmetic, geology, and astronomy, and a trivium of arts, being grammar, logic, and rhetoric.
12. Appearing as a swan.
13. Appearing as a curlew in one entry and a dog in the other.
14. Where he takes the form of a man riding a bear.
15. No form is described, but he is identifiable by his “base” speech (“*qui parle bassement*”) and his taking away the faculties of sight and

hearing at the master's command (“*et bletzce la veue et l'ouye quant on luy commande*”).

[16.](#) Taking the form of a stork.

[17.](#) Where he takes the form of a stock dove.

[18.](#) See Pindar's sixth Isthmian and fourteenth Olympian Odes for examples.

[19.](#) See Agaros.

[20.](#) And also Skar in the Hygromanteia.

[21.](#) This name appears to come from *Skotos* (darkness) and the early Attic locative form *-ouri*, which combine to suggest a god or daemon that comes from a “place of darkness.”

[22.](#) PGM IV 1375–80.

[23.](#) *Georgica*, II, 320. “White Bird.” Usually depicted as a stork.

[24.](#) Consider the fate of Saul on the road to Damascus in Acts 9.

[25.](#) For instance, the “divine madness” Plato attributes to the intervention of a god in *Phaedrus*, 256b, 244–255.

[26.](#) See *Astaroth*.

[27.](#) Due to her husband being the Zeus-like Ba'al Hadad.

[28.](#) Bilde, Per. “Atargatis/Dea Syria: Hellenization of Her Cult in the Hellenistic-Roman Period?” in *Religion and Religious Practice in the Seleucid Kingdom*, eds. Per Bilde, Troels Engberg Pedersen, Lise Hannestad, and Jan Zahle, Aarhus University Press, 1992.

[29.](#) Kloppenborg, John S., Richard S. Ascough, Philip A. Harland, *Greco-Roman Associations: Texts, Translations, and Commentary, Volume 1*, 213.

[30.](#) The element of self-castration in her cultic rituals recalled by Lucian reflects the myth of the Phoenician Eshmun, who castrated himself as a means to avoid sexual relations with Astronoë. See *Astaroth*.

[31.](#) Lyra represents the lyre that Orpheus played to drown out the songs of the Sirens.

[32.](#) Alternatively, Isidore of Seville explained the word was built from the Latin *vi*, denoting “force” and *parere*, “to bring forth.”

[33.](#) Such creatures were known as *Vermes Carneum* or “The Worms of the Flesh.”

[34.](#) Necrosis and gangrene are commonly suffered following snakebites.

- [35.](#) See the entry for Bathin for examples.
- [36.](#) See Botis.
- [37.](#) *Fixed Stars and Constellations in Astrology*, 38.
- [38.](#) “The Belly of the Fish.”
- [39.](#) See Gordonsor, whose name has its roots in the Greek κορδονισ, meaning “cords,” and may also refer figuratively to the same process of binding.
- [40.](#) There is a phonic similarity here between the name *Seson* and *-cision*, the latter part of the name *Dicision*. The *Di-* prefix may relate to the truncation of the Latin *dis*, meaning “wealth,” which is also the inflected form of the word *deus*, meaning “god.” The name *Dicision* may therefore indicate the meaning “the god Seson.” With the alternative name for Seson being Sefon, the alternative rendering “the god Sefon” may prove to be a further connection to the Canaanite Ba'al Zephon as discussed later in Seson's entry.
- [41.](#) Further establishing the link between daemons and the idols of the Old Testament. In the grimoires examined in this work sacrifices are generally demanded by major spirits or Kings such as Beliall, Asmoday, Oriens, Amaymon, and Paymon.
- [42.](#) Consider the variations evident in overlapping names that sometimes relate to aliases of the same spirit and sometimes do not. Prime examples are Gremory's aliases Gamori and Gemon, which are not cognates of Buer's aliases Gamor and Gemer, and the names Bathin and Pathyn, the first of which is the Pseudomonarchia Daemonum's alias for the Book of Offices' Partas—who, like Furcas and Foras, is one of Anaboth's many similarly named aliases—while the second refers to the Book of Offices' alias for the completely separate Pseudomonarchia Daemonum spirit Aym.
- [43.](#) See note 40 above.
- [44.](#) Known as Mount Sapon to the Canaanites, Mount Hazzi to the Hurrians, Mount Casius to the Greeks, and Jebel Aqra in modern Arabic.
- [45.](#) New American Standard Bible translation of the Biblical Hebrew root ¹⁰³.
- [46.](#) This probably refers to him being a mounted spirit.
- [47.](#) This refers to his status as a “rebel angel.”

- [48.](#) This name has its origins in the Egyptian *Chnoubis*, an epithet of the demiurge.
- [49.](#) See the entry for the spirit Auras for another example of a spirit with such connections.
- [50.](#) Who is also named Bathym and Mathim.
- [51.](#) Mathias and Bartyn are not described as having tails, but Barton has the tail of a dragon.
- [52.](#) These words also form the likely root of the name of the Pseudomonarchia Daemonum spirit Marchosias, who is similar—but not identical—to both Maxayn and the spirit Amon.
- [53.](#) *Second Book of Occult Philosophy*, Chapter XIV. The name Matthias has its roots in the Hebrew noun מַתָּן (*mattan*), meaning “gift,” “marriage gifts” (Genesis 34:12), “offerings” (Numbers 18:11), or “presents” (Proverbs 18:16), conjoined with the divine name יָהּ (*Yah*) to mean “Gift of Yah.”
- [54.](#) *Second Book of Occult Philosophy*, Chapter XXXVII.
- [55.](#) Clm 849.
- [56.](#) Livre des Esperitz.
- [57.](#) Where he is under the command of Oriens, as he is here.
- [58.](#) Pandemonium, 96.
- [59.](#) *Seneschal* was the title of a steward of a great house in the medieval period. Etymologically, it derives from the Frankish Latin *siniscalcus*, the Proto-Germanic *sini-skalk, meaning “senior servant” and is related to the Latin *senex* meaning “old.”
- [60.](#) See Kieckheffer, Richard, *Forbidden Rites: A Necromancer's Manual of the Fifteenth Century*, 165.
- [61.](#) Revealing secrets, revealing the past, present, and future, and expounding all questions.
- [62.](#) Which brings love, fellowship, and peace.
- [63.](#) And which influences one's nobility and power.
- [64.](#) Though there is nothing specifically Marsian about Neophon, the decans that best express his powers also bear the influence of Mars within them.
- [65.](#) “Shooter.”
- [66.](#) Joseph Peterson notes this to mean “in the image of a woodland archer,” which is correct in the context given in the Book of Offices.

However, the capitalization of the word *Sagittary* in the original Latin, along with the Lemegeton's statement that "He appeareth when the Sun is in Sagittary," makes a more direct connection to his astrological nature.

[67.](#) Cited as "minstrels" in the *Officium de spiritibus*.

[68.](#) See Oriens.

[69.](#) Again, suggesting a Saturnian nature.

[70.](#) Which was known as the *Green Language*, the key to perfect knowledge, to the alchemists and kabbalists of the Renaissance.

[71.](#) This phrase therefore translates to "he understands the portents present in the songs of birds and the voices of dogs." It is by this ability, we may assume, that he is able to divine the past, present, and future.

[72.](#) Following him in this particular Lunar position is the spirit Leraje, a fellow archer who is akin to the Robin Goodfellows of lore.

[73.](#) For Hades is the realm in which unbound wealth is hoarded.

[74.](#) This is in accordance with the Lemegeton's advice for all earls, which states they should be invoked "in Woods, or in any other places whither men resort not, or where no noise is."

[75.](#) From the Hebrew נחם (*naham*), meaning "sorrow," "repentance," or "comfort."

[76.](#) Nahum 3:1–4.

[77.](#) *Tractate Sanhedrin*, Folio 103a, 1902 translation by Rabbi Isidore Epstein.

[78.](#) Mark 1:21–28.

[79.](#) Mark 5:9, "Then Jesus asked him, 'What is your name?' He replied, 'My name is Legion; for we are many.'"

[80.](#) The latter of which mutates to Saymon just as Pamon transforms to Paymon.

[81.](#) See Haborym.

[82.](#) Breath commonly being symbolized as the divine means to bestow spiritual life.

[83.](#) Perhaps referencing his rebellious character.

[84.](#) Leviticus 11:13–16: "These are the birds you are to regard as unclean and not eat because they are unclean: the eagle, the vulture, the black vulture, the red kite, any kind of black kite, any kind of raven, the

horned owl, the screech owl, the gull, any kind of hawk, the little owl, the cormorant, the great owl, the white owl, the desert owl, the osprey, the stork, any kind of heron, the hoopoe and the bat.”

[85.](#) *Pseudomonarchia Daemonum*.

[86.](#) *Enmerkar and the Lord of Aratta*.

[87.](#) Jubilees 10:19.

[88.](#) *Tractate Sanhedrin*, 109a.

[89.](#) See the entry for the spirit Hinbra for an expansion on this.

[90.](#) See Oriens.

V. SPIRITS OF THE SOUTH

- [1.](#) Vendidad, 16.
- [2.](#) Tobit 6:11.
- [3.](#) As Asamod. See his notes to the *Foregoing Lists of Names of Spirits* in his version of the Abramelin.
- [4.](#) Kohler, Kaufmann, and Louis Ginzberg, “Asmodeus,” *Jewish Encyclopcedia*, 1906.
- [5.](#) Though the root שׁמֹד remains likely for Shamdon, his forebear in the *Haggadah*.
- [6.](#) Kohler and Ginzberg, op. cit.
- [7.](#) Asmussen, J. P., “Aesma,” *Encyclopcedia Iranica*, I/5, 479–480.
- [8.](#) See the entry for Bileth.
- [9.](#) Also spelled *Raigny* in the account of Bishop Richard Pococke.
- [10.](#) In his *Dissertations sur les apparitions des anges, des démons et des esprits, et sur les revenants et vampires de Hongrie, de Bohême, de Moravie et de Silésie*.
- [11.](#) See Crawford, Alexander, *Letters on Egypt, Edom, and the Holy Land*, 387.
- [12.](#) Nicholson, R.A., *A Historical Enquiry Concerning the Origin and Development of Sufism*, 1906.
- [13.](#) The name may derive from the Hebrew שׁוֹדָד, meaning “to shudder with terror,” “to fear,” and “to hasten.”
- [14.](#) “Serpent Worship in Islam and Egypt,” in *The Muslim World*, July 1918.
- [15.](#) In *Egypt, Nubia, and Abyssinia*, Volume 6.48.
- [16.](#) “With anyone clever enough to note the place where the blood flowed would become wealthy, because there he would find gold.”
- [17.](#) Kirby, Christopher J. “Preliminary Report of the First Season of Work at Gebel El-Haridi, 1991–92,” *The Journal of Egyptian Archaeology*, Vol. 78, 1992, 19–27.
- [18.](#) For an analysis of the appearance of the donkey in the PGM, see Lucarelli, Rita, “The Donkey in the Graeco-Egyptian Papyri” in *Languages, Objects, and the Transmission of the Rituals: An Interdisciplinary Analysis on Ritual Practices in the Graeco-Egyptian*

Papyri (PGM), 89–103, edited by Sabina Crippa and Emanuele M Ciampini.

- [19.](#) Of note is the fact that Europa's home was the city of Sidon in Phoenicia, which links her to its patron Ashtoreth. In this context, the name Sydonay may be specifically linked to the bovine form of Asmoday's second head.
- [20.](#) *Clavicula Solomonis*, Book II, Chapter I.
- [21.](#) Book of Abramelin, Book III, Chapter XII.
- [22.](#) Book of Abramelin, Book III, Chapter VI, with Astaroth. Anything related to Mines denotes a Saturnian energy. Also see Zagayne.
- [23.](#) Book of Abramelin, Book III, Chapter XV, with Magoth.
- [24.](#) Book of Abramelin, Book III, Chapter VII, with Astaroth.
- [25.](#) Book of Abramelin, Book III, Chapter IX, with Astaroth.
- [26.](#) A *parasang* is a highly variable distance in the ancient world, though the *Bundahišn* equates it to a thousand paces, which is the same traditional distance as an imperial mile (1,620 yards).
- [27.](#) Original text: “*qui donne ung anel qui [a] si grant vertu qu'il faict celuy qui le porte eueux en toutes choses du monde.*”
- [28.](#) Note that the bowdlerized name Chasmodai mentioned above is also the Spirit of the Moon in works of planetary magic.
- [29.](#) This also concurs with his ability to grant the power of invisibility, which, as already mentioned, the Greater Key of Solomon tells us can be worked for when the Moon is in Pisces.
- [30.](#) Such as the Aztec Coatlicue and the Hindu Manasa.
- [31.](#) See Zagayne.
- [32.](#) *Bibliotheca Codex*, 242.
- [33.](#) This mirrors an older Assyrian story in which Atargatis, who is a maritime expression of the mother goddess and goddesses of war and sexuality, accidentally kills her mortal lover during sex. See Semper.
- [34.](#) Damascius, *Vita Isidori*, 30.
- [35.](#) *History of Phoenicia*, fragment.
- [36.](#) Aeschylus, *Kabeiroi*.
- [37.](#) Barton, George A. “On the Etymology of Ishtar,” *Journal of the American Oriental Society*, Vol. 31, No. 4 (1911), pp. 355–358.

- [38.](#) The connection here lies in the shared etymological origins of Ashtoreth and the biblical Esther.
- [39.](#) $13 \div 8 = 1.625$.
- [40.](#) That is, a conjunction that takes place when Venus is placed between the Sun and Earth rather than when Venus is on the opposite side of the Sun from the Earth.
- [41.](#) Also showing a value close to ϕ with $8 \div 5$ being 1.6.
- [42.](#) Chapter VI.
- [43.](#) Chapter VII.
- [44.](#) Chapter IX.
- [45.](#) Chapter VIII.
- [46.](#) Chapter XVI.
- [47.](#) Chapter XXIII.
- [48.](#) Book II, Chapter I.
- [49.](#) Book I, Chapter II.
- [50.](#) *Fabulae*, 30
- [51.](#) *Fixed Stars and Their Interpretation*, 50.
- [52.](#) *Fixed Stars and Constellations in Astrology*, 130.
- [53.](#) The account of St. Clement of Alexandria in “Recognitions of Clement” expands on this, stating that the eleventh Watcher of Enoch, Pharmacius or Pharmachus, taught men enchantments, spells, magic, and remedies against enchantments before the flood, which Ham taught to Misraim, his son, the father of the Egyptians.
- [54.](#) See the entry for the spirit Ozia.
- [55.](#) Which makes visions of griffons appear.
- [56.](#) See Suchay.
- [57.](#) See the entries for Lucifer, Belzebuth, Asmoday, and Astaroth.
- [58.](#) “Now we attribute to Saturn voices that are slow, deep, harsh, and plaintive.” *Three Books on Life*, III, XXI.
- [59.](#) Note the similarity to the name of the spirit Beytheion (also called Bethereon, Betheron, and Boytheon), who is one of the four attendant spirits or “bishops” of the South in Bodleian MS Rawlinson D.252 (folios 1 03r–1 07r).
- [60.](#) Again, this name describes the ritual accoutrements or procedures of Ceremonial Magic.

- [61.](#) *Astronomica*, 305.
- [62.](#) *Jewish Encyclopaedia* (1906) entry for Baal-Berith by Morris Jastrow, Jr., J. Frederic McCurdy, Marcus Jastrow, and Louis Ginzberg, .
- [63.](#) In the Book of Offices entry for Berith, he wears two red crowns rather than a single golden one.
- [64.](#) “And there went out another horse that was red: and power was given to him that sat thereon to take peace from the earth, and that they should kill one another: and there was given unto him a great sword.”
- [65.](#) The sign in which Mars is exalted.
- [66.](#) See the entry for the spirit Star.
- [67.](#) It may also denote *mal*—“evil”—and a truncation of *phasis*—“appearance” or “manifestation”—to give us the meaning “evil appearance.”
- [68.](#) Also see the entry for Valefor for additional etymological possibilities.
- [69.](#) Kieckheffer, Richard, *Forbidden Rites: A Necromancer's Manual of the Fifteenth Century*, 50–54.
- [70.](#) See the manifestations of the planetary Spirits outlined in the Book of Oberon and the *Fourth Book of Occult Philosophy*.
- [71.](#) Ficino, Marsilio, *Three Books on Life*, III:XXI.
- [72.](#) Greater Key of Solomon, II:I.
- [73.](#) Which correlate with this spirit's ability to cause buildings to rise and fall.
- [74.](#) Which concur with Mallapas's ability to cause one's enemies' thoughts and desires to crumble.
- [75.](#) Where it is exalted.
- [76.](#) See the entries for the spirits Star and Seson.
- [77.](#) In which Mercury is in both his domicile and exaltation.
- [78.](#) This word has its root in *combustus*, which relates to something being burnt up, consumed, or cremated, and extends into the term *bustuale*, which specifically relates to a funeral pyre.
- [79.](#) Brimer, Suburith, Tranayrt, Lyroth, Berien, and Damay.
- [80.](#) Despite various similarities between the spirits of these traditional religions and those of the grimoires, this statement is not designed to

conflate these systems as one. In general, only the mightiest of the lwa—and none of those who were once incarnated in a human body—may be accorded any equivalence with the spirits of the grimoires, who represent the greatest few rulers selected from a body of many millions of entities.

- [81.](#) “*Faict home muer de figure en aultre.*”
- [82.](#) Alternatively, “frenzied” or “fanatical.”
- [83.](#) “*Les gens forcenés quant on luy commande.*”
- [84.](#) “*Faict une chose aparoir aultrement qu'il n'est.*”
- [85.](#) “*Faict une poigne d'estrain estre ung grant cheval.*”
- [86.](#) Alternatively, “girdle,” “rope,” or “cord.”
- [87.](#) “*Ung festu estre scainture d'or ou d'argent.*”
- [88.](#) Graça da Silva, Sara, and Jamshid J. Tehrani, *Comparative phylogenetic analyses uncover the ancient roots of Indo-European folktales*, Royal Society Open Source, <http://rsos.royalsocietypublishing.org>, article accessed Feb. 24, 2018.
- [89.](#) “The Shades of the Dead.”
- [90.](#) See Maxayn and Partas for further analyses.
- [91.](#) A variation of Caim or Camio.
- [92.](#) A variation of Raum.
- [93.](#) This name may also refer to the Arabian war god A'im.
- [94.](#) See Amon.
- [95.](#) Or Gamori.
- [96.](#) See the entries for the spirits Paymon and Amon for elaborations on the concept of legions.
- [97.](#) Agrippa, Cornelius, *Three Books of Occult Philosophy*, Llewellyn Worldwide, 1993, 377.
- [98.](#) The Northern and Southern Donkeys, of which the Northern was said to be male and the Southern female.
- [99.](#) This is also echoed in Manilius's name for it.
- [100.](#) See the Pseudomonarchia Daemonum's entry for Aym.
- [101.](#) Described, for reasons unknown, as that of a calf in the Goetia of Solomon. The text of Pseudomonarchia Daemonum, which is more trustworthy, clearly states *habenti tertio felino* when describing this head.

- [102.](#) See the entry for the spirit Jambex for a further elaboration on this.
- [103.](#) Which states, “he commeth like a *.”
- [104.](#) Moreman, Christopher M., *On the Relationship between Birds and Spirits of the Dead in Society and Animals* 22.5 (2014): 481–502.
- [105.](#) Håland, Evy Johanne, *Rituals of Death and Dying in Modern and Ancient Greece: Writing History from a Female Perspective*, Cambridge Scholars Publishing, 2014, 216.
- [106.](#) The general theme here may point toward the state of possession or intoxication that spirits may “saturate,” “fill,” or “taint” a human vessel with.
- [107.](#) Tr. “is seen in the sign of *.”
- [108.](#) Tr. “found in the woods in the sign of Sagittarius,” or “appears as a woodland archer.” See Barbais.
- [109.](#) Possibly T.R.'s original.

VI. SPIRITS OF THE WEST

1. Possibly Teucer of Babylon, whom Agrippa credits (via Porphyry) as the Babylonian mathematician who wrote of the virtues of the thirty-six decans.
2. This account mirrors the tale of the Fisherman and the Jinni in the One Thousand and One Nights, in which a fisherman hauls a jar bound with a seal of Solomon from the sea and releases a vengeful jinni, who ultimately rewards him for his actions.
3. See the *Testaments of the Twelve Patriarchs*.
4. After Aquinas, the Devil has been most commonly attributed to the order of Cherubim, though other traditions point toward the Seraphim.
5. The realization of this may have influenced the exclusion of Belial from the Seven Superiors in the *Livre des Esperitz* and *Book of Offices*.
6. *Pseudomonarchia Daemonum* entry for Belial.
7. The *Goetia* of Solomon describes him as appearing as “Two Beautiful Angels sitting in a Chariot of Fire,” though the *Pseudomonarchia Daemonum* and *Lemegeton* state that he only has a single body.
8. See [Appendix I](#) on p. 298 relating to The Fixed Stars and the Zodiac.
9. That is, when it is on the Descendant.
10. *Fixed Stars and Constellations in Astrology*, 131.
11. *Fixed Stars and Their Interpretations*, 64.
12. Whom the Septuagint names Beelphegor.
13. As also evident in the forms of the Eastern spirits Seson and Maxayn.
14. The Jewish Se'irim were paralleled by the Sa'ir in pre-Islamic Arabian paganism. These were a type of jinn that often appeared in the form of an old man with a beard that came down to its knees with one eye and long iron teeth and toenails.
15. Muchiki, Yoshi, “On the transliteration of the name Osiris,” *The Journal of Egyptian Archaeology*, 76, 1990, 191–194.
16. Legon, J. A. R., “The Orion Correlation and Air-Shaft Theories,” *Discussions in Egyptology*, Vol. 33, 1995, 45–56.
17. Due to their connections with the concepts of justice and anger against evil, which may correlate with his ability to return stolen

property and bring vengeance against thieves and murderers. Also see Ozia and Andromalius for similar sets of attributions.

[18.](#) Which is associated with clemency, modesty, and good morals, which are in accord with his “good nature.”

[19.](#) Or Coap in the *Livre des Esperitz*, who “brings women” to the conjurer.

[20.](#) *Fixed Stars and Their Interpretations*, 38.

[21.](#) *Fixed Stars and Constellations in Astrology*, 127.

[22.](#) Book II, Chapter I.

[23.](#) BM Bodleian MS. 52, 44–47.

[24.](#) See Amon.

[25.](#) Assumedly because the Moon is the fastest celestial body in the solar system.

[26.](#) See Vriall.

[27.](#) This would be a perfect anagram if it were spelled with a single “l” as seen in the spelling of another of his alias names, Alocer.

[28.](#) The Solar association of which is considered in the entry for Agaros.

[29.](#) This dual rank also accounts for his wearing a double crown.

[30.](#) See Oze.

[31.](#) Stratton-Kent, Jake, *Geosophia*, Vol. 1, i–ii.

[32.](#) See Saranyt.

[33.](#) “The Bloody.”

[34.](#) This name is also reflected in Sitri's alias Bitru in the *Pseudomonarchia Daemonum*. Bitru's description in the *Livre des Esperitz* differs slightly from the feminine forms of Dam and Ducay, here having the appearance of a handsome man who, as well as bringing the love of women, can destroy cities and castles and grant honor and dignities. The gender issue is accounted for in the *Pseudomonarchia Daemonum* where, unlike the Book of Offices aliases Fewrayn and Suchay—who both have women's faces—no gender is given, with her merely being described as being “beautiful,” a Solar trait, when she takes human form.

[35.](#) See Vriall.

[36.](#) In “Le diable en procès: Les who's who démonologiques de la Renaissance et leurs ancêtres médiévaux,” *Médiévales Langues*,

Textes, Histoire, 44, 2003.

[37.](#) Who is also an alias of the spirit Berith in the Lemegeton.

[38.](#) Though this may also be symbolic of an ancient Arabian origin in this spirit's identity.

[39.](#) In this context it is also spelled Vali.

[40.](#) See Gasyaxe.

[41.](#) Etheridge, J. W., *The Targums of Onkelos and Jonathan Ben Uzziel: On the Pentateuch with the Fragments of the Jerusalem Targum from the Chaldee*. Section VII: *Vayesse*, 252–269.

[42.](#) 1 Samuel 28.

[43.](#) Lewis, Theodore J., *Cults of the Dead in Ancient Israel and Ugarit*, Scholars Press, 1989.

[44.](#) That is, less than 0°17' away from the Sun.

[45.](#) That is, within 8°30' of it.

[46.](#) Theoretically, the same effect may occur if Mercury is retrograde.

[47.](#) Reflecting Zayme's nature as a thief, perhaps.

VII. SPIRITS OF THE NORTH

1. Ishaq b. Rahwayh, *Musnad*.
2. Ibn Abi Hatim.
3. Which means “the name Azza.”
4. Whose name possibly derives from that of Azizan, the god of strength, giving it a close etymological relationship with the name of Uzza.
5. Davidson, Gustav, *A Dictionary of Angels, Including the Fallen Angels*, Simon and Schuster; New Edition, 1994, 65.
6. Book of Enoch, *The Dream-Vision*, Chapter 86, 1–6.
7. The biblical king Og of Bashan was purportedly the grandson of Semyaza and described as “the last of the giants,” suggesting him to be the last of the Nefilim. With him also being known as Ogias the Giant, a connection may be apparent with the Book of Offices spirit Ogya. See Botis.
8. Suggesting this truncation uses the same spelling, Glo(sialab)olas, found in the Grand Grimoire.
9. See Barbais.
10. Here spelled *Osia*.
11. Here spelled *Glasia Labolas*.
12. Also see the entries for Andromalius and Amon, whose names also appear in this square.
13. Being “Error” in Latin. Error is the seventh and last of the Pleiades, reflecting Μερόπη (Merope), the last of the seven daughters of Atlas and Pleione. Pleione, their mother, is the daughter of Oceanus and Tethys and the protector of sailors. “I am the worst of all,” says Nefas, “and our stars are in heaven. Seven stars humble in sheen, and all together. And we are called as it were goddesses. We change our place all and together, and together we live, sometimes in Lydia, sometimes in Olympus, sometimes in a great mountain.”
14. See line 40, in which Nefas says: “I will lead you into error, so as to pry into graves; and teach them that dig, and I lead errant souls away from all piety, and many other evil traits are mine. But I have an angel that frustrates me, Uriel.”
15. As he also does in the *Sibylline Oracles*.

- [16.](#) By decree, he was from then on to be known as St. Uriel.
- [17.](#) It is this expression of this spirit that identifies his rank as that of a king. His *Pseudomonarchia Daemonum* cognate *Haagenti* is a president, but with *Vriall* appearing as “a boisterous king,” it is this rank that appears the most accurate.
- [18.](#) Due to the letters “b” and “v” being interchangeable in transliterations of Greek and Hebrew words into English.
- [19.](#) In the case of *Lucubar* this transmutation involves turning lead into silver.
- [20.](#) The entry for *Haagenti* in the *Pseudomonarchia Daemonum* states “he commandeth as manie legions as *Zagan*.” Directly naming another spirit in such a way is both enigmatic and unprecedented, suggesting that these two spirits are either twin emanations or represent separated aspects of the same greater spirit manifesting under two different Cardinal Kings. See the spirits sharing the name *Bileth*, *Balath*, or *Beleth* for more examples of this type of duplication.
- [21.](#) Which has great relevance, considering this spirit's ability to turn any metal into silver or gold.
- [22.](#) In the context of the guardian spirits that this spirit and his Western twin take in their forms as *Lumasi*, this also seems like a strong possibility.
- [23.](#) See Chapter I: Fixed Stars and the Zodiac.
- [24.](#) In the *Book of Offices*, these would be *Vzago/Vsagoo*, *Dyelagoo*, and *Friblex*.
- [25.](#) Forging a linguistic link to the seventh spirit of the Pleiades, *Nefas*, in the *Testament of Solomon*. Also see *Vriall*.
- [26.](#) In this power, the influence of the Northern Kings *Egin* and *Vriall* over *Vzago* is evident.
- [27.](#) This planet is also pertinent to *Vzago*'s princely rank in the *Lesser Key of Solomon*.
- [28.](#) *Haborym* (*Aym*), *Amaymon*, *Zayme* (*Raum*), and *Paymon* are examples of this.
- [29.](#) See *Hinbra*.
- [30.](#) This could be understood as the power of hydromancy.
- [31.](#) Where he is also called *Avnas*.

- [32.](#) Fessan (which may actually be Tessan), Chamor vel Tamor, and Hanar.
- [33.](#) See Asmoday for more on the symbolism of asses.
- [34.](#) See Forneus for the relevance of this connection.
- [35.](#) Being a portmanteau of two of its ingredients—naphthenic acid and palmitic acid.
- [36.](#) Derived from the Hebrew גִּדֵּר הָאֵל (*geder ha-el*), “the Wall of God.” The name Goye is feasibly a truncation of this name.
- [37.](#) Cancer I and II.
- [38.](#) Scorpio III, Pisces III.
- [39.](#) Scorpio I, II, and III, Cancer III.
- [40.](#) This is a double conflagration, as the griffon's wings he bears represent the mixture of lion and eagle together.
- [41.](#) All three decans.
- [42.](#) All three decans.
- [43.](#) The first decan.
- [44.](#) All three decans.
- [45.](#) The second decan.
- [46.](#) 0°–12°51' Cancer.
- [47.](#) 25°42' Cancer–8°34' Leo.
- [48.](#) 21°25' Leo–4°17' Virgo.
- [49.](#) 8°34'–21°25' Scorpio.
- [50.](#) An ass for Auras and a horse for Orobas.
- [51.](#) Also see Busin.
- [52.](#) The Northern and Southern Donkeys, of which the Northern was said to be male and the Southern female.
- [53.](#) Book II, Chapter XXII.
- [54.](#) Also see Algor and Gordonsor.
- [55.](#) See Egin.
- [56.](#) This may be significant due to Othey's name having the possible meaning “to push,” “to compel,” and “to exert pressure.”
- [57.](#) Which, while not one of the liberal arts, is a related discipline due to rhetoric and dialectic being two of those arts.
- [58.](#) Such as that suggested by the Spirit Chain or, as his description in the Pseudomonarchia Daemonum suggests, by constraining him within a

triangle. The proviso of this work is that such devices are unnecessary and should be avoided in favor of the pleasing offerings preferred in the Arabian traditions of magic.

[59.](#) Agrippa, *Third Book of Occult Philosophy*, Chapter XXIV.

[60.](#) This is a fairly common power among the Northern spirits, with Ozia, Vriall, and Vzago also demonstrating this ability.

[61.](#) *Kakkab* has the same root as the Hebrew כוכב, meaning “star,” but is also used to denote an asterism or constellation in the Sumerian language. While suggested as the name of an oracular god by Richard Hinckley Allen, *Kua* translates to “a fish” and may suggest a connection to the seven fishlike Apkallu sent from the Apsu by Enki to tutor man in the arts of civilization. In a mythic expression that closely parallels that of the Watchers and the Nefilim in the Book of Enoch, the Apkallu remain on Earth until the deluge when they were banished back to the Apsu.

[62.](#) Allen, Richard Hinckley, *Star Names: Their Lore and Meaning*, Dover edition, 1963.

[63.](#) Umbra appears in the *Officiorum Spirituum* of Ad. 36674 fol. 65r as Vmbra. Umbra's connection to Hinbra is proved by his being a Northern Spirit under the rule of Egin who takes the form of a giant.

[64.](#) The name *Belial* has similar connotations. See Beliall.

[65.](#) *The Gospel of Judas*, ed. Rodolphe Kasser, Marvin Meyer, Gregor Wurst, Bart D. Ehrman, 46.

[66.](#) The Hungarian *Legend of the Enchanted Stag*, for instance.

[67.](#) See Jubilees 8:7.

[68.](#) 1 Chronicles 1–10.

[69.](#) It is from the more ancient version of the name of Yama's hound, Karvara, that the linguistic origin of Cerberus's Greek name *Κέρβερος* (*Kerberos*) comes.

[70.](#) The other is not named.

[71.](#) Meaning “the glance of the dog.”

[72.](#) Boyce, Mary, *A History of Zoroastrianism: The Early Period*, 1989, 303n.

[73.](#) Tilak, Bál Gangádhara, *The Orion*, 108.

[74.](#) The *Bhagavata Purana*, for instance, names it “the Ganges of the Sky.”

- [75.](#) Coppock, Austin, *36 Faces: The History, Astrology and Magic of the Decans*, Three Hands Press, 2014, 103.
- [76.](#) Possibly a rendering of Sopdet, an alternative name for Sothis.
- [77.](#) Like the angel Nebro of the Gospel of Judas, this is also a name associated with the demiurge, Yaldabaoth. In the case of Chnoumis, this comes through the serpent-headed lion talismans of the Greek Gnostics. Also see Seson.
- [78.](#) Crowley, Aleister. *The Book of Thoth*, Red Wheel/Weiser, 1944, 112.
- [79.](#) Especially the communicative arts of rhetoric in the case of Hinbra and grammar in the case of Nebiros.
- [80.](#) Though he only comes as “a cruel man” in the Pseudomonarchia Daemonum, with the assumption that he appears old coming from the Latin description “*prodit similitudine sævi hominis cum longa barba, et capillitio cano,*” meaning “he appears as an angry man with a long beard and grey hair.” The adjective *hoary*, meaning “grayish-white,” reiterates the color of his hair.
- [81.](#) Prussian Egyptologist Karl Richard Lepsius, who cites this event in *Letters from Egypt, Ethiopia, and the Peninsula of Sinai*, 200.
- [82.](#) Wallis-Budge, E. A., *Osiris and the Egyptian Resurrection*, 206.
- [83.](#) Thus having the same rank as Annobath.
- [84.](#) See note 80 above.
- [85.](#) This root also appears in the name of Amaymon's attendant king Ocarbyddaton.
- [86.](#) Also see the etymology of the name of the city of Ekron. See Belzebuth.
- [87.](#) This also correlates with the desire to return to the seventh throne that spirits such as Satan, Marchosias, Focalor, Amy, and Phenix express.
- [88.](#) See Saranyt, Seere, and Ducay for further examples.
- [89.](#) In the Expositions of the Lunations of the Notary Art within that text.
- [90.](#) John of Morigny appears to contest the notion that there was anything angelic about the four entities that govern the Notary Art, describing terrible nightmares and visitations of a Lunar, demonic nature after working with it. See *Liber Visionum* and Fanger, Claire, *Rewriting Magic: An Exegesis of the Visionary Autobiography of a Fourteenth-century French Monk*, University Park: Penn State University Press, 2015.

[91.](#) Note that the numbers multiplied by 4 here are also the first five prime numbers. The day that follows them is the thirtieth day, which is not divisible by 4, but represents the completion of the thirty-day Lunar Cycle. The relevance of the possible use of prime numbers is not clear, but in Qabalistic thought, prime numbers are associated with the principle of a singular expression.

[92.](#) Greek, Hebrew, Chaldean, and Latin.

[93.](#) “Understanding, Memory and Eloquence and the Faculty of Ruling those three.”

[94.](#) See Egin.

[95.](#) Wittkower, Rudolf, “Eagle and Serpent. A Study in the Migration of Symbol,” *Journal of the Warburg Institute*, Vol. 2, No. 4 (April 1939), 293–325.

VIII. THE REMAINING SPIRITS

1. The daemonic guardian of the divine Cedar Forest in the Epic of Gilgamesh.
2. This is evident due to the word *Zodiac* having the literal meaning “circle of little animals” when translated from its Greek origin ζῳδιακός κύκλος (*zōidiakós kúklos*).
3. As did the Egyptians, who equated him with Osiris.
4. 11, 572.
5. The Book of Offices differs, describing him as being in the company of four minstrels rather than four kings.
6. See Weyer's original Latin in his entries for Pruflas, Amon, Andras, and Stolas.
7. Leviticus 11:13–16.
8. Also see the notes on the alias name of Andrealphus, Tudiras Hoho.
9. Yer, 'Ab. Zarah, iii. 42d. 2.
10. Also see Andromalius.
11. Being similar to Andromalius's aliases Malcus and the latter half of the name Andrew Malchus.
12. See 2 Kings 17:29–31.
13. Also see Andrealphus.
14. The King of the Fairies who could bring one a million pounds worth of gold. See Ronove.
15. Maxwell-Stuart, P. G., *The British Witch: The Biography*, Amberley, 2014.
16. Also linked to the Qabalistic word תּוֹכֵלֶמַּה “*Malkuth*.” Malchus was also the name of the servant of the high priest Caius that St. Peter cut an ear from when he attempted to arrest Christ in Gethsemane.
17. This variation bears the approximate meaning “evil head” or “evil skull” in a corrupted form of the Latin words *mal* and *cranium*, or *coronarius* (crown). This also reveals another example of how similar words in two languages, in this case Hebrew (Malchus) and Latin (Malcranus), were appropriated into the names of spirits. Note that the spirit Andras appears with the head of the ominous bird the nightjar,

which may very well be thought of as a good example of an “evil head.”

[18.](#) As was the case with Oberion for William Stapleton, whose naming of the spirit Andrew Malchus is a clear reference to the Book of Oberon's Malcus. That the event involving Stapleton occurred in 1529 can be seen as evidence that the Book of Oberon was available long before its official publication between 1577 and 1583.

[19.](#) Being Glasya Labolas, Caacrinolas, Caasimolar, and Carmola, who through the Livre des Esperitz entry for Carmola are also revealed to have a role in the capture of thieves. See Ozia.

[20.](#) See note 15 above and also John 18:10–11.

[21.](#) In which sign it has been for over 1,700 years.

[22.](#) This is possible when Jupiter is in the first decans of Libra or Aquarius (Trine), the first decans of Virgo and Pisces (Square), the first decan of Sagittarius (Opposite), and the first decan of Gemini (Conjunct).

[23.](#) “The Apocryphal Book of the Giant who the heretics assert fought with the Dragon after the Deluge.”

[24.](#) From which the Hebrew word עַנְקִיִּים (*anakim*), “giants,” comes.

[25.](#) Henning, W. B., “The Book of Giants,” in *Bulletin of the School of Oriental and African Studies*, University of London, Vol. XI, Part 1, 1943, 52–74.

[26.](#) “For only Og king of Bashan remained of the remnant of giants; behold his bedstead was a bedstead of iron; is it not in Rabbath of the children of Ammon? nine cubits was the length thereof, and four cubits the breadth of it, after the cubit of a man.”

[27.](#) See Ryall.

[28.](#) Vide n. 25 above.

[29.](#) It is notable that the central city in this region was named Ashtoroth and was supposedly Og's capital.

[30.](#) “Tumulus of the Wild Cat.”

[31.](#) Some of which are between eight and fifteen feet tall, giving the impression that giants were laid inside them.

[32.](#) See the entries for Belzebuth, Bason, Bileth, Astaroth, and Ryall.

[33.](#) Coming in the form of a serpent and reflecting the ancestral or saintly aspects of such practices give the serpentine form that Botis takes a

similar one to that of the snake venerated at the shrine of Sheikh el-Haridi in Upper Egypt. See Asmoday.

[34.](#) It is also possible that the names Othey and Otis have similar etymological roots.

[35.](#) See Egin for further references to Pegasus and Equus.

[36.](#) Which in this case we can assume to be flying through the air.

[37.](#) “The Second Spout” of the Water-Bearer.

[38.](#) “The Belly of the Fish.”

[39.](#) See Forneus.

[40.](#) See Leraje.

[41.](#) Another example of this is found in the truncation of the name Glasya Labolas to Goolas and Ozia.

[42.](#) One of the three Judges of the Dead employed in the service of Hades.

[43.](#) Also see the etymologies present in the names of the spirits Andras and Ryall. The etymology of the spirit Forneus also explicitly connects the “sin” of fornication with the heat of hellfire.

[44.](#) Book II, Chapter I.

[45.](#) MS. Florence, Bibl. Laurent., Plut. 89 sup. 38, fos. 459–467vo. 1494.

[46.](#) But also *fames* or *famis*, which mean “hunger” or “craving.”

[47.](#) Capricorn.

[48.](#) Delphinus.

[49.](#) Pisces.

[50.](#) Cetus.

[51.](#) Duling, D. C., *The Old Testament Pseudepigrapha*, volume 1, edited by James H. Charlesworth, Doubleday, 1983, 935ff.

[52.](#) According to the Greater Key of Solomon these include obtaining honors and contracting friendships.

[53.](#) This is likewise evident in the root ChBR, “congregation” of the spirit Haborym.

[54.](#) See Algor, Gordonsor, Abech, etc.

[55.](#) See Agaros.

[56.](#) Also known as Buer. See Gamor.

[57.](#) The general symbolism here is the same as that of the raven and the dove in Genesis 8:6–12.

- [58.](#) Kieckheffer, Richard, *Forbidden Rites: A Necromancer's Manual of the Fifteenth Century*, 106.
- [59.](#) Ibid., 46–50. Also see Asmoday.
- [60.](#) Neither of these birds is truly white, with each having varying amounts of white markings. This makes “whitish” a more appropriate description for them than “white.”
- [61.](#) Both names appear to have been altered to include the Qabalistic formula AGLA in place of the Greek word *Alpha*.
- [62.](#) See Hinbra.
- [63.](#) This is in accord with Halphas's martial nature.
- [64.](#) Like the ability to create the illusion of fortifications, this is largely an astral phenomenon and corresponds to Halphas's ability to send his soldiers to any appointed place.
- [65.](#) Spelled Aglafis, due to the letter “y” not appearing in any of these squares.
- [66.](#) See Algor, whose name is also present in this square.
- [67.](#) This is further verified by his earl's rank.
- [68.](#) See Belzebuth for an analysis of the connection between Mot and Hauron.
- [69.](#) The symbolism of a fierce predator such as the leopard is particularly apt considering these “devouring” qualities.
- [70.](#) See Maxayn, Algor, and Seson.
- [71.](#) Ipes—15, Morax—16.
- [72.](#) Ipos—21, Marax—22.
- [73.](#) The word *obscure* essentially means “to cover” or “to darken.”
- [74.](#) *Disseverance* refers to the division of land in accordance with geometrical measurements.
- [75.](#) See the analysis of Marax for more on why Luna's exaltation is applicable to this spirit.
- [76.](#) As seen in the Hebrew להשליך (*lehashelik*), meaning “to cast away,” “throw,” or “discard.”
- [77.](#) Book IV, Chapter XX, in Georg Dehn, *The Book of Abramelin: A New Translation* (tr. Steven Guth), Ibis, 2nd ed., 2015.
- [78.](#) See Barbais.

- [79.](#) Which may derive from the Persian word *barza*, meaning “Shining Light.” See PGM IV, 2981–2942, n.368. 93, in Hans Dieter Betz, *The Greek Magical Papyri in Translation*.
- [80.](#) See the entry for the previous spirit, Ipes, for more on the title of marquis.
- [81.](#) In *Le diable en procès: Les who's who démonologiques de la Renaissance et leurs ancêtres médiévaux*. Médiévales Langues, Textes, Histoire, 2003.
- [82.](#) One of the two chapters Magoth has command of is that of preventing and removing all other kinds of magic, which may be seen as a similar defensive strategy to that of a “strong fighter” such as Marchosias. Also see the entry for the spirit Barbais, whose name appears in one of these squares, and who comes in close proximity to Maxayn in the list of Eastern spirits.
- [83.](#) Note that Maxayn, of whom Marchosias is a possible cognate, also holds the rank of duke. Due to the number of spirit names that can be linked to Maxayn, he is clearly a major duke.
- [84.](#) As symbolized by the wolf and the strong fighter that he appears as.
- [85.](#) 18°00'–18°59' Aries.
- [86.](#) The Lemegeton's interpretation of him as “a bull with a man's face” is a misinterpretation of the text of the Pseudomonarchia Daemonum, which states “he is seene like a bull, and if he take unto him a man's face, he maketh men wonderfull cunning in astronomie . . .” This intimates that he grants such powers after taking human form, which is verified by his entries in the Book of Offices under the names Formecones and Goorox, in which he comes as a bull, then a man, not a combination of both at once.
- [87.](#) It is notable that the Book of Abramelin names one of the servant spirits under the Four Kings Myrmo, who quite likely reflects this spirit, but this may also correlate to the Lemegeton/Pseudomonarchia Daemonum spirit Murmur. See Saranyt.
- [88.](#) Who, like Marax, is associated with the bull.
- [89.](#) Spelled *lewnarye* in the Book of Offices entry for Formecones.
- [90.](#) Revealing a degree of planetary correlation with Mercury and the Moon, which are both highly resonant with this spirit.
- [91.](#) Dyer, T. F. Thiselton, *The Folklore of Plants*, 1848.

- [92.](#) Peterson, Joseph, 2018.
- [93.](#) Possible due to fifteen days approximately equating with half the amount of time the Sun spends in a Zodiac sign. It also equates to half of a synodic Lunar Cycle.
- [94.](#) That is, 2°00'–2°59' Taurus.
- [95.](#) Astour, Michael C., *Hellenosemitica: An Ethnic and Cultural Study in West Semitic Impact on Mycenaean Greece*, Brill, 1965, 146.
- [96.](#) See the entry for the spirit Barbais.
- [97.](#) See the entries for Oze and Star.
- [98.](#) Greater Key of Solomon II: I.
- [99.](#) This also being the sign that Ornias professes himself to belong to.
- [100.](#) His ability to transform between water and land-based life-forms while dwelling beneath a waterfall—where water both runs through the Earth and hangs in the air at the same time—expresses a duality that is in full accord with the nature of spirits born of clouds described above.
- [101.](#) To the value of £1,000,000 in the text, which was a vast sum by sixteenth-century standards. In the early eighteenth century, when gold prices were first consistently recorded, an ounce of gold cost around £3.18d an ounce, while in 2018 it was worth around £950 an ounce. A million pounds of gold at that time would therefore buy you 314,465 ounces (19,654 lbs or 8,933 kg), which by 2018's standard would be worth £298,741,750 or about \$400,000,000.
- [102.](#) See Forneus.
- [103.](#) This suffix is also apparent in the Grand Grimoire spirit Satanachia, who, like Sabnack, enables one's appearance to transform as he can make one appear young or old, though there is little other evidence to suggest an overlap between their personae.
- [104.](#) Considering it may also refer to “barking,” its being a dog's head is equally plausible.
- [105.](#) Who appears as a crow or raven who gathers artificers to construct fortresses, towers, and bridges and can destroy one's enemies.
- [106.](#) See the entry for the spirit Mallapas for further possibilities.
- [107.](#) See Annoboth for similar expressions regarding the noose.
- [108.](#) Also see Valefor.

- [109.](#) This equates to Chapter XXIV of the Dehn edition, though not all of the squares present in the Mathers version are reflected there.
- [110.](#) The planetary hour of Jupiter. This is not concordant with the form and powers expressed here.
- [111.](#) See Ozia.
- [112.](#) Mars is the ruler of both the Day and Night triplicities of this element.
- [113.](#) See Bason.
- [114.](#) See the Abramelin Square in the entry relating to the spirit Volac, which is also attributable to Ariton.
- [115.](#) See Vriall.
- [116.](#) See the entry for the spirit Star.
- [117.](#) Drap is named Drapios in the *Ars Theurgia*.
- [118.](#) Benigni, Helen, *The Mythology of Venus: Ancient Calendars and Archaeoastronomy*, University Press of America, 2013, 23–25.
- [119.](#) See the entry for Astaroth for another connection between these chthonic children of divine parents.
- [120.](#) Although his rank of a prince or king appears to make this unlikely, as a solitary entity Drewchall can only be considered a minor spirit due to his brief description and lack of any other obvious identity. If he is considered to be a manifestation of Nebiros, however, he could be classed as a major spirit. His high rank is a hint toward such a possibility.
- [121.](#) Cited as a common scribal error by Takato Kato in “Corrected Mistakes in Cambridge University Library MS Gg.4.27,” in *Design and Distribution of Late Medieval Manuscripts in England*, ed. Margaret Connolly and Linne R. Mooney, Boydell and Brewer Ltd, 2008.
- [122.](#) The derivative name given here, Abarak, specifically relates to the Arabic البرق (*Al Bariq*), “The Lightning,” and the Hebrew הברק (*Ha Baraq*), meaning “The Lightning” or “The Brightness.”
- [123.](#) Connecting this jinn to the Islamic tradition is the name of the winged, white-hued, ass or horselike creature Buraq that carried Mohammed to heaven.
- [124.](#) Also see the entries for the spirits Ryall and Busin.
- [125.](#) 31:41–42.

- [126.](#) MSS BM 36703 and K 2779. See Finkel, Irving L., “Necromancy in Ancient Mesopotamia” in *Archiv für Orientforschung*, 1983.
- [127.](#) Also see the entry for the spirit Leraje, who is the “author of all battles and contests.” Such powers are also evident in the Grimorium Verum spirits Minoson, who “ensures the winning of games,” and Klepoth, who enables one to cheat at cards.
- [128.](#) Kieckheffer, Richard, *Forbidden Rites: A Necromancer's Manual of the Fifteenth Century*.
- [129.](#) For hedgehogs, see Mageyne.
- [130.](#) The connection to the medieval witch is also evident in the forms of a cat or a toad taken by the spirit Baall, as these were commonly believed to be two of the forms that witches' familiar spirits took.
- [131.](#) IV. 296–466.
- [132.](#) Kieckheffer, Richard, *Forbidden Rites*, 86–89.
- [133.](#) Like the name of the spirit Cambra, this derives from the Ancient Greek κάμπη, meaning “curved” or “bending.” A similar origin is also evident in the name of the spirit Gremory, whose alias Gamori shares a linguistic root with the name Jambex, as found in the Latin *gamba*, meaning “leg,” “curved,” or “bending.”
- [134.](#) *Fixed Stars and Constellations in Astrology*. 127.
- [135.](#) *Fixed Stars and Their Interpretation*, 1928. 38.
- [136.](#) Also see the connection between this manzil and the camel that Paymon rides in the entry for that spirit.
- [137.](#) Being manifested into a skull for oracular purposes and creating vivified talismans or scrying mirrors.
- [138.](#) Creating wax talismans to attract sexual partners.
- [139.](#) As per the entries for Barbas and Goyle.
- [140.](#) *De Daemonibus*, 128–29.
- [141.](#) Ruled by Jupiter.
- [142.](#) Ruled by Mercury.
- [143.](#) Ruled by Sol.
- [144.](#) Pamon, Zamon, and Samon.
- [145.](#) See Haborym, Paymon, Amaymon, and Amon.
- [146.](#) See the entry on the spirit Asmoday for more on the connection between Saturn and mining.

[147.](#) New American Standard Bible translation of the Biblical Hebrew root צַדִּיק.

[148.](#) Also see Gasyaxe.

[149.](#) This mansion has its advent with the fixed star Sadalsuud in the left shoulder of Aquarius at 23°39' of that sign.

CONCLUSION

1. Partas and Anaboth, Maxayn and Marchosias, and Jambex and Gremory, for example.
2. Haborym, Cagyne.
3. Amaymon.
4. Ipes, Leraje.
5. Vepar, Zepar.
6. Botis, Tamon, Fessan.
7. Furcas, Valefar, Mallapas.
8. Belzebuth, Baall, Bason, Belial, Vual, Seson.
9. Astaroth, Bileth, Balath.
10. The Cardinal Kings, Barbais, Amduscias.
11. Gasyaxe.
12. Asmoday, Gasyaxe, Joorex.
13. Oriens, Egin, Dantalion.
14. Jambex.
15. Amaymon.
16. Amaymon, Doodall.

APPENDICES

- [1.](#) B. M. Bodleian MS. 52, ff. 44–47.
2. Ptolemy, *Tetrabiblos*, Book I, Chapter IX.
3. B. M. Bodleian MS. 52, ff. 44–47.
- [4.](#) Agrippa, Henry Cornelius, translation by James Freake, annotation by Donald Tyson, Second Book of Occult Philosophy, Chapter XXXVI in *Three Books of Occult Philosophy*, Llewellyn, 2005.
5. Agrippa, Chapter XXXVII
6. Warnock and Greer, *The Illustrated Picatrix*, 113–122.
- [7.](#) MacGregor Mathers, S. L., *The Key of Solomon the King*, Book I Chapter II, 1888.
- [8.](#) Warnock and Greer, 32–37.
- [9.](#) Warnock and Greer, 292–306.

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David Crowhurst lives in London, England, and formed his deep interest in religion, mythology and the mysteries of the stars in his homeland of Wales. After experiencing the effectiveness of magical remedies passed down by family members, he became fascinated with the mechanics of magic and dedicated his life to its practice and study, developing a particular passion for astrology and the ancient pagan religions of Europe and the Near East. Visit him at *septentriones.net*.

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